

Art
Director
&
Studio
News

35¢



October
1955

RRBouché

we

speak a graphic language

**for example...a COMPLETE
dealer promotion campaign in 5 DAYS!**

*From a hurried conference to final art
ready for production we beat an impossible
deadline for Emerson Radio!*

*Full newspaper ad mats, a promotion guide book,
3 color counter displays, streamers, pennants, 3 full
line folders, catalogue sheets, co-op dealer ads...*

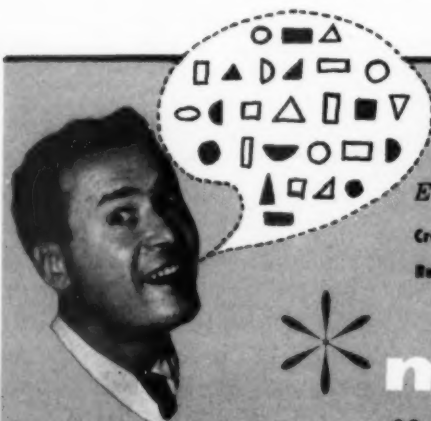
*A job that required top level coordination and
planning, the maximum in art services and the most
competent personnel working as a complete unit!*

*At MAURER STUDIOS, management and
operating personnel have the flexibility to interpret,
as well as to create. Result... the final job for
Emerson Radio was a product that had quality,
imagination and most important met the
high standards set by the art director.*



"I needed a complete promotion "WANTED YESTERDAY." I called MAURER STUDIOS, and in nothing flat, I was working with the planningest, creativest, fastest bunch of guys ever. 5 days later the complete promotion was in my office. Deadline met. What can I say? They're great!"

*Irwin Pertion, Art Director,
Emerson Radio and Phonograph Corp.*



*Why not give us a call on your next job?
We have a complete art producing unit under one roof.
Everything from:*

*Creative art • Layout • Design • Lettering • Typography • Photography •
Retouching • Copy • Copy research • Production • Illustration, etc.*



maurer studios inc.

22 west 56th st. new york 19, n. y. plaza 7-5165, 6, 7

**PHOTO-
LETTERING
INC.**

218 EAST 45TH STREET
NEW YORK 17, N.Y.
MU 2-2346

Insert This
Showing In
Catalog for
Reference

CLARENDONA condensed 4
CLARENDONA condensed 7

**SAFER
WITH
ZERONE**

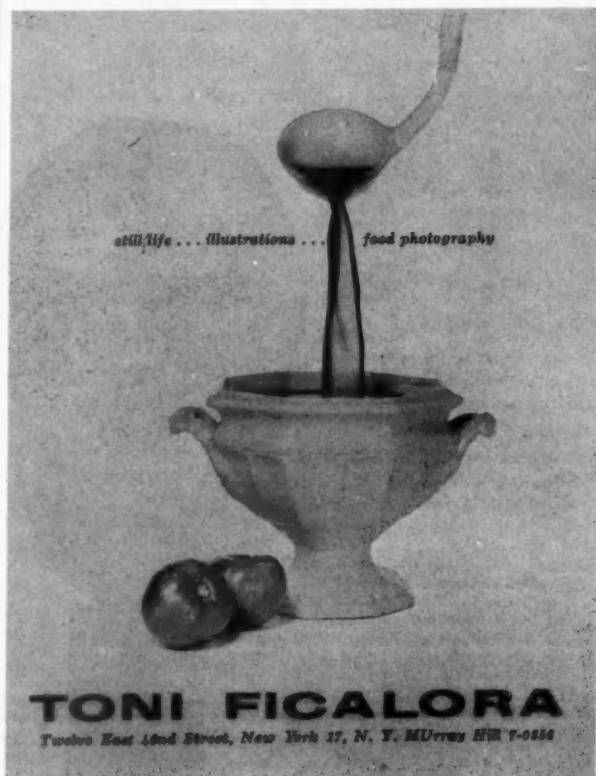
CLAREndona 4
CLAREndona 5
CLAREndona 7

CLAREndona exp. 4
CLAREndona exp. 5

A CREATIVE-CUSTOM SERVICE...UNIQUE IN ITS FIELD SINCE 1936

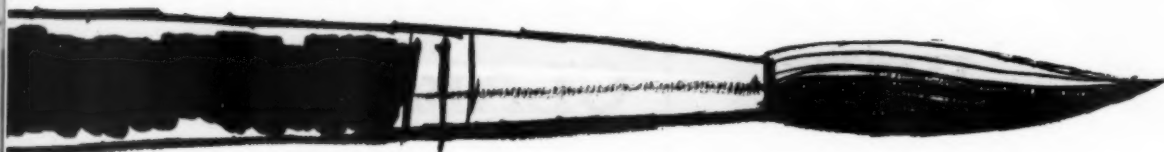


PASTE-UPS UNLIMITED • 200 W. 58 ST. • CO. 5-8688



ANNUAL EXHIBIT

ADVERTISING & EDITORIAL ART



NEW YORK • Oct. 25, 26, 27 • Architectural League of New York • 115 East 40th Street

PITTSBURGH • Monday, Oct. 31 • Carlton House

CLEVELAND • Wednesday, Nov. 2 • Hotel Hollenden

DETROIT • Friday, Nov. 4 • Park Shelton Hotel

ST. LOUIS • Monday, Nov. 7 • The Jefferson

CHICAGO • Wednesday, Nov. 9 • The Drake

PHILADELPHIA • Monday, Nov. 14 • The Benjamin Franklin

You are cordially invited to attend



Charles E. Cooper, Inc.
Advertising Art & Photography
136 East 57th Street • New York 22, New York
11 Holland Avenue • White Plains, New York

art director / studio news

OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

the art plus copy era

Art, properly directed, is a powerful sales force. You have known this for years. What makes this statement news is that an increasing number of advertisers now know it too.

Many of us can remember when the primary sales force in an advertisement or promotional piece was the copy. Almost as a reaction from this viewpoint there appeared a few agencies, a few designers and studios who lead the field in producing ads outstanding for their beauty. But inertia kept many an advertising executive thinking "They win Art Directors awards, but do they sell?"

The transition in thinking is now far advanced. Perhaps the cumulative effective of years of art directors shows from coast to coast helped influence the younger crop of admen. Perhaps readership and motivation studies and the power of TV have impressed the sales impact of the visual part of the ad on the advertising and sales promotion manager. Whatever it is, the day is here when a great segment of the profession recognizes that the best ad is the best blend of art and copy.

Some specific evidence that the power of art in selling is being increasingly accepted follows. Remember the El Producto cigar box designed by Paul Rand? The first year it appeared it sold out the Christmas boxes way before Christmas and resulted in other companies redesigning their boxes. The Raymond Loewy designed Old Forester decanter won more than a package design award. It made sales, and so did the Schenley decanter. Result, Calvert Reserve has Russell Wright and George Nelson designing decanters this year.

And in space advertising, advertisers are getting weary of blatant copy, big type for what are really small claims, and competitive copy, and are going in for the ad with an emotional appeal. This means more emphasis on the tone and taste of the ad, and more emphasis on the role of the art director and ad artist and photographer. See current Philip Morris "Gentler than words" campaign. And of course there is "Modess . . . because". Also Hunt's "Deliciously yours" with four lines of copy following a P.S. at the bottom of the page. And remember, these are all product ads.

This can be a golden era for the advertising art professional, and all signs indicate he is ready to make the most of it.

ART/DESIGN PACESETTERS

Miami's 3rd 33

RESEARCH & THE AD

Visual aids to readership 41

UPCOMING TALENT

Lester Bookbinder 32

ILLUSTRATION

Head styles 28

IDC HIGHLIGHTS

W. M. deMajo, Victor Gruen 12

REDESIGN CASE STUDIES

Saturday Evening Post's New Look 42
Clary Corporation 30

EDUCATION

NSAD Education Activities Report 44
Survey of art training musts 46

PRODUCTION BULLETIN

27

IN CHICAGO

51

IN PHILADELPHIA

54

NEWS & VIEWS

Tax Talk 6
Coming Events 9
Letters 10
Cover Designer 10
Business Briefs 14
What's New 16
News 21

TRADE TALK

55

SERVICES

Bookshelf 68
Booknotes 69
Ready Reference, Classified 70

Publisher: Don Barron • **Editor:** Edward Gottschall
Designer: Ken Saco • **Ass't. Editor:** Dorothy Chapple
Advertising: Morton Bryer • **Circulation:** Mildred Brown
Ass't. Designer: Walt Hudson

ASSOCIATE EDITORS: Atlanta, Baron Roberts; Baltimore, DeWitt Bottoms; Boston, Thomas Baker; Chicago, Len Rubenstein; Cincinnati, Edgar Steinau; Cleveland, King D. Beach; Detroit, George Michel; Kansas City, Joe D. Crandall; Los Angeles, Thor Hauge; Miami, Jack Green; Milwaukee, Wilbur E. Johnson; Minneapolis, Robert B. Connolly; Montreal, Albert Cloutier; Nashville, James Patterson; New York, Walter Van Ballen; Philadelphia, W. Frederic Clark; Rochester, Ric Rylands; San Francisco, Wallace L. Sommers; Seattle, James E. Peck; Toronto, G. M. Moses; Washington, D. C., Daniel B. Hasson.

NSAD OFFICERS: Roy W. Tillotson, New York, President; Robert Bach, San Francisco, Vice President; Albert Cloutier, Montreal, Vice President; Cecil Baumgarten, New York, Secretary-Treasurer. NSAD Headquarters: 115 E. 40th Street, New York 16, N. Y. Phone: Murray Hill 5-4340.

FORTUNE

the new Clarendon

LIGHT • BOLD • EXTRA BOLD



VENUS

the established Grotesk

LIGHT • MEDIUM • BOLD • EXTRA BOLD • ITALICS

BAUER ALPHABETS, INC.



235 E. 45th St., N.Y. • VA 6-1263

associated artists associated artists

new larger quarters: 711 Boylston Street

new phone: COpley 7-0769

same top studio service

Boston

associated artists associated artists associ

tax talk

MAXWELL LIVSHIN, CPA

Q. When the tax return of a corporation is examined by an Internal Revenue agent, are the officers' returns also examined?

A. Yes, they may be. In future examinations, the U. S. Internal Revenue agent will probably examine the return of a "close" corporation and the returns of its chief officers for possible abuses of interrelated expense deductions.

Q. Are vacation camp expenditures deductible as entertainment expenses?

A. Yes. In the McCall case, the Tax Court issued a memorandum explaining that in the instant case, the taxpayer proved that the deer camp and the small boat were maintained for the purpose of entertaining customers. However, the taxpayer could not substantiate the number of customers entertained, the extent of personal use not the amounts spent and a portion of the deduction was therefore disallowed.

Q. How is the amount of an underpayment determined?

A. By subtracting a) the amount actually paid in respect of such installment from b) the amount required to be paid on or before the installment date. The amount required to be paid, in the case of artists and art directors, is determined by dividing by 70% the tax which is shown on your final return for 1955 by the number of installment dates in your taxable year. The amount actually paid in respect of the installments includes amounts paid on prior installments in excess of the amounts required to be paid on such prior installment dates.

To illustrate the foregoing, assume that an artist reports a tax liability of \$4,000 on his final return, has paid a total of \$1,000 estimated tax in two equal installments of \$500 during the year. There is an underpayment of estimated tax as of each installment date,

Tax liability for year 1955	\$4,000
70% of tax liability	2,800
computed as follows:	
1/4 of 70% of tax liability	700
Deduct installment payment	500
Underpayment on each installment	200



Don McCarty

Skillful interpretation and attention to detail give a very warm and human quality to Don's painting.

With this sensitivity and a wide variety of techniques, he has given his illustrations the eye arresting character needed for a real selling job.

KNOW THIS MAN!



Advertising Art

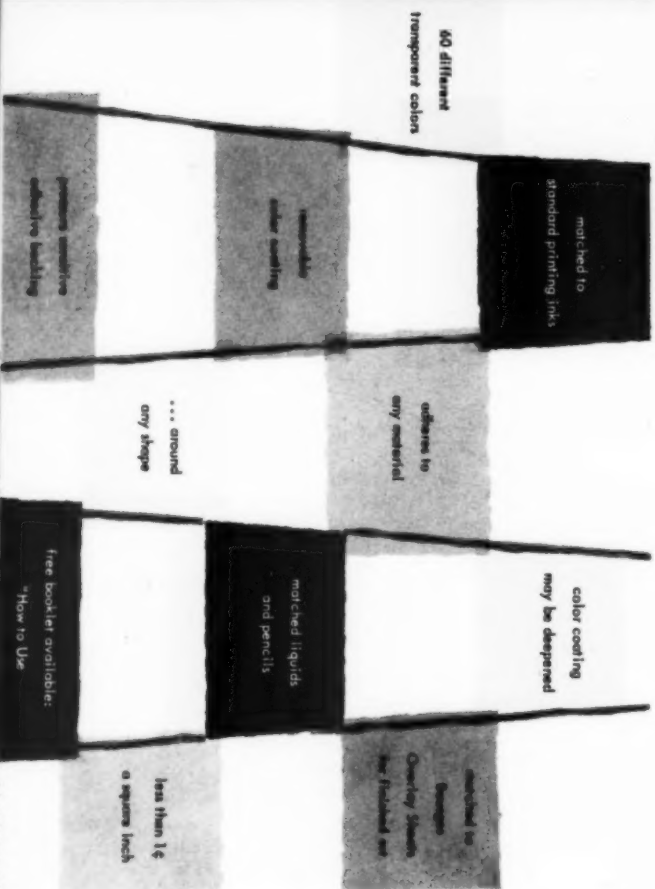
1006 OLIVE STREET • ST. LOUIS, MO

GARFIELD 1-0932

bourges

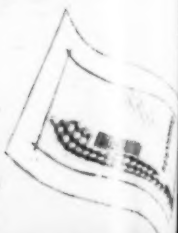
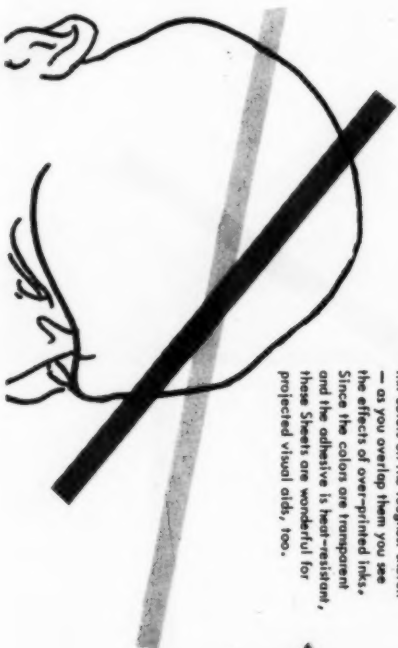
adhesive colorone sheets

WITH BOURGES ADHESIVE SHEETS YOU CAN DO LAYOUTS AND DESIGNS IN ACTUAL PRINTING INK COLORS. THESE TRANSPARENT SHEETS ARE EASY TO USE AND THEY ADHERE SMOOTHLY TO ALL SHAPES AND SURFACES — YOU CAN PUT THEM RIGHT ON PENCIL SKETCHES, TISSUE DUMMIES, EVEN PHOTOSTATS. THE SAME EFFECTS CAN BE DUPLICATED IN THE FINISHED ART WITH BOURGES OVERLAY SHEETS.



for Layout - Package Design -
Visual Aids . . .

These unique adhesive-backed colors stimulate exciting new ideas in layouts, presentations and package designs. They let you experiment with actual printing ink colors on the roughest sketch — as you overlap them you see the effects of over-printed inks. Since the colors are transparent and the adhesive is heat-resistant, these Sheets are wonderful for protected visual aids, too.



The sparkling color of Bourges materials can be matched exactly in reproduction. You do your rough sketches with the Adhesive Sheets and prepare the finished art with the matched Overlay Sheets. As a first step, test swatches of the Bourges COLOR GUIDE on your work — this handy tool contains samples of all sixty Bourges colors. Once chosen, the color never changes from layout to printed page. The Bourges COLOR GUIDE is just \$5 at your art supply store.

at leading art supply stores

coming events

Oct. 1-31 . . . Exhibition, paintings by Joseph A. Clark, A.I. Friedman Gallery, 20 E. 49 St., NYC.

Oct. 5-23 . . . Art lending service exhibition, Museum of Modern Art, NYC.

Oct. 8-Dec. 15 . . . Thursday evening film series at Museum of Modern Art featuring old and rarely shown films.

Oct. 12-Nov. 13 . . . Cleveland Art Directors Club Show, Cleveland Museum of Art.

Oct. 28 . . . "Odd Ball", Detroit AD Club masquerade, Hotel Statler, Det., Crystal Ballroom.

Oct. 31-Nov. 2 . . . Packaging Institute 17th Annual Forum, Hotel Statler, N. Y.

Oct. 31-Nov. 2 . . . Assn. of National Advertisers, annual meeting, Hotel Plaza, NYC.

Nov. 8-10 . . . Fourth Canadian national packaging exposition and conference. Automotive Bldg., Canadian National Exhibition Grounds, Toronto.

Nov. 10 . . . Annual exhibition of Chicago Art Directors Club, Prudential Bldg. Two weeks.

Nov. 14-16 . . . Advertising Essentials Show, sponsored by Advertising Trades Institute, Biltmore Hotel, New York.

Nov. 14-16 . . . Public Relations Society of America, annual national conference, Ambassador Hotel, L.A.

Nov. 18 . . . Annual Miniature Show, San Francisco Artists & Art Directors.

Nov. 23-Feb. 20 . . . Exhibition, Built in Latin America, 20th century architecture. Museum of Modern Art, NYC.

Nov. 28-30 . . . International Ass'n of Fairs and Expositions, Hotel Sherman, Chicago.

Dec. 4-7 . . . Outdoor Advertising Ass'n of America, 58th Annual Convention. Hotel Sherman, Chicago.

Dec. 16 . . . Christmas Party, San Francisco Artists & Art Directors.

April 8-29 . . . 7th Annual Commercial Art and Photography Show, Washington, D. C. club, Corcoran Art Gallery. Awards luncheon, April 9.

May 3 . . . Detroit Art Directors Club Awards Dinner and opening of annual exhibition. ●

EGYPTIAN

Bold Extended

EGYPTIAN

Bold Condensed

You'll want to use the EGYPTIANS to "set off" a gray block of text, to contrast with a busy illustration, or to create a delicate texture of widely-spaced letters against a solid block of color. Amsterdam made the Egyptians just for these reasons, and **how well** they do their jobs! How about using them on **your** next job?

AMSTERDAM CONTINENTAL

Types and Graphic Equipment, Inc.

268 Fourth Avenue, New York 10, N. Y.

Specimen showings now available.

Set in Egyptian Bold Condensed, Egyptian Bold Extended and Standard

ready soon:

the letterhead

history and progress • by Ernst Lehner • price \$9.50

The first book devoted exclusively to American and European letterheads.

The historical part includes 128 reproductions of mastheads, billheads, tradecards and letterheads from the 6th to the 20th century.

The modern part shows a collection of 60 original contemporary outstanding letterheads.

museum books, inc., 48 east 43 street, new york 17, n. y.



why not look into corry*



*Corry Photographer • 270 Park Ave., New York City 17, New York • PL 3-4424

layout
MU 5-5958 185 madison ave., nyc
ken sacco

george samerjan creative art & design
SAMERJAN
creative art & design
advertising layout to finished art
80 W. 40th St. • New York 18 • LO 4-7257

letters

from the Vicepresidente del Club de Directores de Arte de Buenos Aires

(translated as best we could)

Please renew my subscription to AD&N . . . It is of inestimable value to me for its editorial material and its reportage of New York, the indisputable center of the world of publishing.

Ricardo de Udaeta

Wrong "Flying Man"

With reference to your article on the "Martinson Jomar Campaign" on page 39 of the June issue of Art Director & Studio News, the information given therein is incomplete.

I was AD on the Martinson account and initiated the idea of the Jomar "Flying Man" campaign. Only after the basic idea and design approach was accepted by the client did I call in Mr. Birger Roos to follow through on the finished art work.

The absence of this information is of some embarrassment to me because it is generally known that I was responsible for the campaign (i.e., several of the Martinson posters were submitted by me to last year's AD show).

Jack Wolff, New York, N. Y.



Cover designer

Rene Bouché's work has been in Vogue regularly since 1939. He is also known for his portrait drawings of prominent contemporaries and of actors and comedians in CBS advertising. He created campaigns for Elizabeth Arden, Saks Fifth Avenue, Yardley, Charles of the Ritz, Schweppes, and the De Beers Collection.

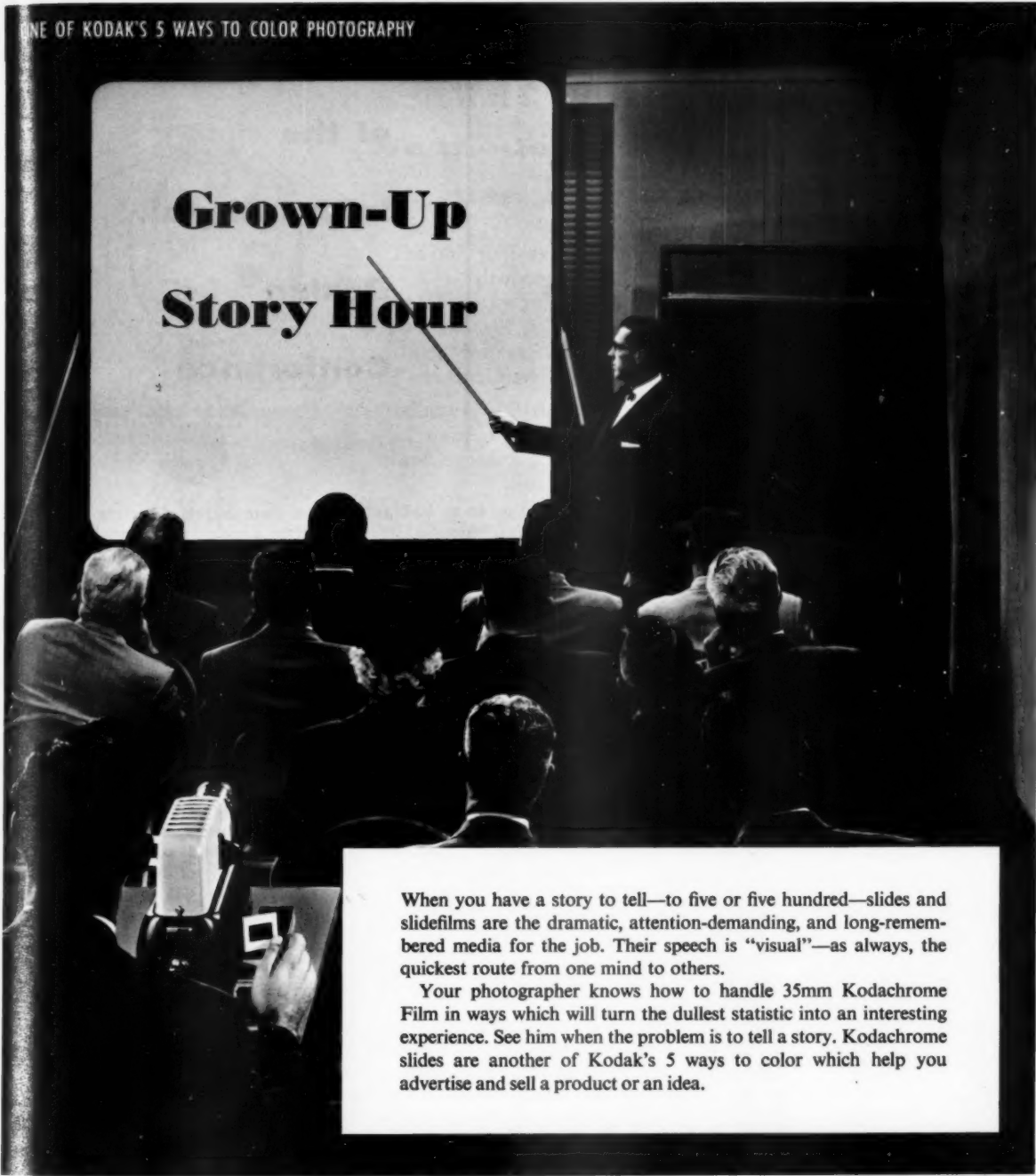
Bouché taught at the Art Students League of N. Y., won many awards and has lectured extensively. He often visits Europe on "reporting missions."

As a painter, abstract up to 3 years ago, Bouché has had several one-man shows and participated in avant-garde group shows. His work hangs in private collections here and abroad. A current exhibit of his portrait paintings is at the Tibor de Nagy Gallery until December 5.

Lately interested in stage design, his sets and costumes will be seen in "A Child of Fortune", a Guy Bolton adaptation of a Henry James novel which opens on Broadway December 26.

ONE OF KODAK'S 5 WAYS TO COLOR PHOTOGRAPHY

Grown-Up Story Hour



When you have a story to tell—to five or five hundred—slides and slidefilms are the dramatic, attention-demanding, and long-remembered media for the job. Their speech is “visual”—as always, the quickest route from one mind to others.

Your photographer knows how to handle 35mm Kodachrome Film in ways which will turn the dulllest statistic into an interesting experience. See him when the problem is to tell a story. Kodachrome slides are another of Kodak's 5 ways to color which help you advertise and sell a product or an idea.

KODAK'S 5 WAYS TO COLOR FOR ADVERTISING

1. Kodak Ektachrome Film: Superb color, brilliant or subtle; transparencies for photomechanical reproduction, now supplied in 35mm size as well as in sheets and rolls. **2. Dye Transfer Process:** You see your photographs on paper—as they will appear in print—before reproduction. **3. Flexichrome Process:** Create photographs in the colors of your

choice—from black-and-white, or color originals.

4. Ektacolor Film: The starting point for display color transparencies of excellent quality and any size.

5. Kodachrome Film (35mm): Projection slides of exceptional sharpness and color quality. For presentations, for selling, or for teaching.

Your photographer knows how to handle them.

Kodak
TRADE-MARK

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

highlights of the International Design Conference



attract
readers with
advertising
art by

PITT

STUDIOS

CH 1-5037 IN CLEVELAND
MA 1-7800 IN PITTSBURGH

"Sterile functionalism is as bad as excessive ornamentation" observed W. M. de Majo, British designer and merchandising consultant, at the 1955 International Design Conference. In his talk, titled "Live Wires or Dead Ends?", Mr. de Majo commented on the progress and acceptance of design in Great Britain. He advised that "... the chief deterrent to design in Great Britain has always come from the backward attitude of industrialists and business men. They still move with cement in their boots..."

"I believe the gradual acceptance of modern norms in my country is a direct result of the Festival of Britain . . .

Top level imagination

Slowly, and I hope surely, companies are beginning to see the value of an integrated policy of design . . . Almost every successful design program depended on the appointment of an imaginative top level executive able and willing to take decisions and to work in harmony with his designer and production people. All must approach the choice of a design with open minds; recognising that the designer of integrity will not produce work simply to please his client but in order primarily to achieve the maximum success at the point of sale. . . . The long divorce between art and industry appears to be nearing its end. . . . I think design in Britain to be on the way to recovery, but much of it still clings to the worst traditions of the past, suffering particularly from a hangover of the modernistic period of the early twenties. Sterile functionalism is as bad as excessive ornamentation, and in Britain we have more than enough of both. There is no need to play down to the alleged bad taste of the masses, and particularly

the store buyers, lowering our own esthetic standards in order to appeal to them. We need to make people feel at home with products and their surroundings alike; and no one ever feels at home with someone who talks down to him. Instead of spreading high-falutin gospels, instead of overplaying abstract design solely for the sake of being original or smart, we must search for what is fundamental, human and shared by almost everyone. Good design is ageless. The elite revel in it, the masses enjoy and wonder at it."

"There are still too many amongst us who design for an applauding coterie of friends and colleagues. There are still too many of us who stand with our heads on one side wondering if 'it will look good' in the glossy magazines. This is not the question to ask ourselves. Far more important that the design should look right and work well, and at the same time be practical and economical to produce."

Are the designers to blame?

"Yet, when all these criticisms have been made, one is bound to ask if the designers are the only ones to blame. I don't think so. Most really bad design are projects or products developed by commercial or engineering fraternities, blind to esthetic values, and unaware that good design pays."

"We cannot begin to congratulate ourselves on our profession until far more industrialists and men of business have come to realise the advantage of employing a qualified designer. I feel equally strongly that Schools of Art and Design, both in the United States and abroad, lack the vitality, imagination

(continued on page 64)

WHY BE OLD FASHIONED?

be modern...

use **KEMART**

The old "half-way" methods of reproducing highlights and dropouts are as out-of-date as side burns and gaiters. KEMART allows you to maintain complete control—whether your artwork is created in pencil, crayon or wash.

From true black to pure white—all tone values are maintained in exact relation—with KEMART.

Reproduction is faithful to your technique—no shooting of "high" keys or loss of detail—everything captured by photographic means, with absolute hand methods eliminated.

- Just 2 easy steps
- 1 Use KEMART Artist materials
 - 2 Send your work to a KEMART licensed platemaker



KEMART CORPORATION

340 FRONT STREET • SAN FRANCISCO, CALIFORNIA

Write to KEMART for complete artist instructions

KEMART artist materials are available through leading artist and graphic arts supply dealers

If you want it reproduced as created... you want KEMART





we have experience in MANY DIRECTIONS

DICK CHENAULT, INC. Art Service and Artists' Agent
 representing: Al Fatica John Hammer Bud Hawes Fred Hoertz Len Oehman
 Arne Peterson Carl Richmond Al Scully Ned Seidler Jack Wohl Bert Zadig
 17 East 48th Street • New York 17, N. Y. • PLaza 1-0095



specialist in the placement of art personnel

FRANK BOWLING agency
 18 east 41st street, new york 17, n. y.

LExington 2-0038

by appointment only



Color Retouching

Exclusively
on Dye Transfer
and Carbro Prints

Kennett Studio

139 E. 52 St. N. Y. C.
PL. 8-0542

business briefs

The outlook is still bright. The consumer is in a spending mood. Just a few years ago, despite general prosperity, business and advertising men worried about the too high savings record of the consumer. But last year personal income was up by \$14 billion, with spending up \$20 billion. People are spending more than their income has risen, indicating that the so-called excess savings is coming out of the cookie jar.

General confidence and a greater feeling of security is part of the explanation for the high rate of consumer buying. Heavy advertising, tempting buyers, is another powerful cause of the continuing boom.

Softgoods manufacturers and distributors had a big 1st half in 1955, are headed for a booming Fall and Winter. Durable goods are running 18% ahead of strong 1953. Automobile sales, though high, haven't cut into other items, with food and apparel sales having a record year. Buying power is high with disposable income ahead of last year and heavy personal savings expected to counteract the government's tightening of credit.

In the face of the strong buying potential and heavy production, total dollars spent for advertising are soaring to a new record of \$8½ billion for 1955. Even the ratio of national advertising dollars to companies disposable income is rising, though it is still under 1%. The 1937-39 average was .71%. It has risen steadily since to a 1954 point of .94½.

All major media except radio gained in billings; even national newspapers and those magazine categories that sloughed off a bit in 1954 are recouping gains and headed for record highs.

One gray spot in the economy is consumer credit. Washington is worried about credit expansion. FHA and VA mortgage tightening are just one of the moves being made. However Federal Reserve Board survey shows no cause for alarm. 57% of families surveyed have no installment debt, 44% have no consumer debt at all. Of the families with debt, 72% make payments ranging from 1 to 19% of their disposable income, and nearly 30% have assets exceeding their debt.

you WIN...
when you BEGIN
with CRAFTINT-DEVOE

"the perfect START to good ART"

• "Scrink" Screen Process Inks

- Flat and Gloss Screen Process Colors
- Bulletin Colors
- Shading Mediums
- Brushes
- Hobby and Crafts Items
- Drawing Inks

• Show Card Colors

- Artists' Oil Colors
- Artists' Water Colors
- Strathmore Papers and Pads
- Craftint Papers and Pads
- Artists' Specialties and Staples
- School Art Supplies

Rely on a dependable

SINGLE SOURCE

for the most

wanted artists' materials

in the world.

Craftint

THE CRAFTINT MANUFACTURING COMPANY

NEW YORK • CLEVELAND • CHICAGO

Main Office: 1615 Collamer Avenue, Cleveland 10, Ohio

Rapid Typographers

Rapid Film-Lettering

Rapid Typographers

Rapid Film-Lettering

Rapid Typographers

R
Ra
Rapid



\$1.00 a word
hand lettering
on film

no minimum
24 hour service
Book of Styles on request

RAPID TYPOGRAPHERS INC.
305 East 46th Street, New York 17 • MU 8-2445

Rapid Typographers



what's new

DRAFTING TABLE-DRAWER CABINET. A newly designed Sheridan drafting table accommodates a drafting machine, lamp and drawing instruments. There is a built-in bookshelf on the table. Cabinet is optional. Both are constructed of plywood with maple drawer runners and metal pulls. Table top area is 46" x 72" — 36" high in front and 41" high in back. Cabinet is 30½" high, 15" wide and 24" deep. Further information is obtainable from Sheridan Gray Inc., 24701 Crenshaw Blvd., Torrance, Calif.

DISPLAY RETARDS FLAMES. Corro-Set display backgrounds, manufactured by Gibraltar Corrugated Paper Co., Clifton, N. J., are now flame retarding with "Cor-Retard." Price remains the same.

THINNER DISPENSER. For use in filling brush pens, India ink pens, to contain thinner or other liquids, the Herb-Art dispenser has a long, thin spout with a built-in lock which seals the can from evaporation or leaking. Further information is obtainable from H. T. Herbert Co., 10-63 Jackson Ave., Long Island City, N. Y.

COLOR, PAPER AND PEOPLE is the title of a booklet describing the influence on people of the color of paper in advertising and direct mail. Whiteford Paper Co., 420 Lexington Ave., New York 17, N. Y.

CHALKS, PENCILS COLOR-MATCHED. Eberhard Faber Pencil Co. offers a combination assortment of color-matched shades of Nupastel chalks and Colorama pencils.

The sets are designed for artists who use pastels and pencils together as a single medium.

For further details write the Advertising Department, Eberhard Faber Pencil Co., 37 Greenpoint Avenue, Brooklyn 22, N. Y.

KODAK MATERIALS BROCHURE. All Kodak graph materials available from the Eastman Kodak Company for the preparation and reproduction of drawings and documents are described in a new booklet available from the Graphic Reproduction Division, Eastman Kodak Co., Rochester 4, N. Y.

Contained in the booklet is a materials selection chart designed to help in selecting Kodagraph film and paper.

(continued on page 18)



If you're hard-boiled
about the way your
work is reproduced...
specify
Fox River Papers!
Bonds, Ledgers, Onion Skins,
Vellums, Bristols, Thin Cards.

Who's Who in Studios

There's plenty of good art talent around New York these days. Almost every studio can offer at least one topnotch layout or lettering man, illustrator, retoucher or mechanical man.

The real elite consists of a handfull of studios—that give consistently fine service: absolute promptness, dependability and intelligent interpretation.

We're proud that an increasing number of Art Directors include us in their "Who's Who" of studios!

Call Tosca for fine, fast service

TOSCA STUDIOS

Art and Photography
MUrray Hill 7-2172

Precision-Made TRANSFER TRACING PAPER

MARKS LIKE PENCIL
ERASES LIKE PENCIL



COMES
IN
ROLLS
12½ in.
x
12 ft.

Made in four colors:

Yellow for reverse work

Blue for mechanicals — will not photograph

Red for work on photographs and photostats — rubs off easily

Black for all purposes — but finer, cleaner and more pleasant to use.

Tears easily and smoothly along lip of box

NO MORE OF THIS

MAKES A LINE AS FINE AS THIS

See Your Local Dealer or Write to Distributors:
WINSOR & NEWTON INC.
902 Broadway, New York 10, N. Y.

ib irving berlin inc.
ARTISTS & DRAWING MATERIALS
719 Eighth Avenue • New York 19, N. Y.
CIRCLE 6-6350

IF YOU CALL MURRAY HILL 9-7976, TED LEWIS (SO HELP ME, THAT'S HER NAME) WILL ARRIVE PROMPTLY BY MESSERSCHMITT WITH ANNUAL REPORTS, BLOTTERS, BOOK DESIGN, BOOK JACKETS, BOOKLETS, BROADSIDES, BROCHURES, COLLAGES, DIRECT MAIL, DRAWINGS, FILM STRIPS, FOLDERS, MAILERS, LETTER HEADS, PACKAGE DESIGN, PHOTOGRAPHS, POSTERS, PROMOTION DESIGN, RECORD ALBUMS, 3 DIMENSIONAL SLIDES, SPOTS, SMALL SPACE ADS, LARGE SPACE ADS, AND ADS INFINITUM. JACK WOLFGANG WIECK, CONSULTANT DESIGNER TO GIANT INDUSTRY, AND STAFF WORK FOR YOU AT 202 EAST 48TH STREET, NEW YORK 17, N. Y.

what's new

(continued from page 16)

NEW EKTALURE PAPER SURFACES. Eastman Kodak Co. has added two new surfaces to its Ektalure Paper line: "F" and "C." The former is a smooth, white, glossy surface which can be ferrotyped to give prints long tone gradation. The "X" surface is a cream white, tapestry, lustre surface and is particularly recommended for prints which are to be oil colored.

NEW SIZE IN CONTACT SCREENS. A new 29x29-inch screen with an over-all size of 31x31 inches has been added to the Kodak Magenta and Gray Contact Screen lines for photo-lithography. The new size will be available in 120, 133, 150 line rulings.

HASSELBLAD CAMERA OFFERS NEW LENS. The Swedish Hasselblad 1000F is now being supplied with the Zeiss Tessar 80mm f/2.8 lens. Additional information may be obtained from Willoughbys-Wholesale, Hasselblad Division, 110 W. 32nd St., New York 1.

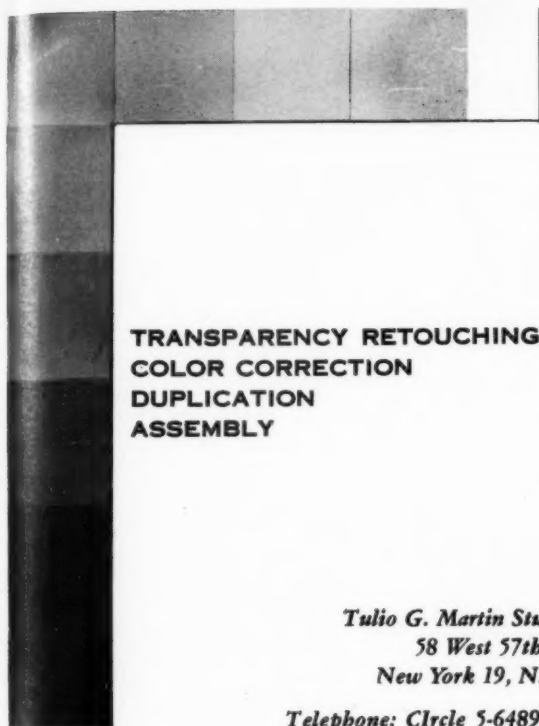
MULTICOLOR BY OVERPRINTING. Samples showing the use of flexographic inks for multi-color by overprinting are available from Bensing Bros. and Deeney, 3301 Hunting Park Avenue, Philadelphia 29, Pa. Also contained in the packet is a full description of the principles behind overprinting color and its application in flexographic printing.

GIANT PHOTOGRAPHS. Service for producing color prints or transparencies in sizes ranging from 11" x 14" to 40" x 60" has been made available by Judge Studio, Room 507, 954 Liberty Ave., Pittsburgh. Prints are made by the Ansco "Printon" process.

NIBS NOW CHROMIUM PLATED. Rule-O-Matic Ruling Pen has added hard-chromium plated nibs, which prevent corrosion and tarnishing and increase resistance to wear.

NEW INTERTYPE SPECIMEN SHEETS. Showings of 36 pt. Futura Demibold Oblique, 7 pt. Futura Book No. 2 with demibold, 10 pt. Imperial with Bold and 12 pt. News Gothic with Bold are available from Intertype Corp., 360 Furman St., Brooklyn.

(continued on page 63)



**TRANSPARENCY RETOUCHING
COLOR CORRECTION
DUPLICATION
ASSEMBLY**

*Tulio G. Martin Studio
58 West 57th St.
New York 19, N. Y.*

Telephone: Circle 5-6489-90

*for best results
insist on this seal*

THE LINE
MOST IN DEMAND
BY PROFESSIONALS
AND AMATEURS
ALIKE...

BAINBRIDGE

*Famous
for high quality
since 1868*

illustration boards
drawing bristols
mounting boards
show card boards
mat boards

*At all art suppliers
in most popular sizes.*

CHARLES T. BAINBRIDGE'S SONS
12-26 Cumberland Street • Brooklyn 5, N. Y.



finest double ground tempera yet introduced to the field of art.

**Increase Your Earning
Power... 10 Percent!!**

It sounds unbelievable, but it's true. Consider the hours you spend just matching a color with tempera, and you'll realize how Code Color can save many billable hours.

- HUNDREDS OF FORMULAS are included in the kit to match Color-aid papers, Nupastels, 60 greys, etc. Create your own colors and file away swatches for future use.
- MATCH ANY COLOR with ease and speed using Code Color's Pure Spectrum and Greyed Spectrum color wheels. Ninety-six coded swatches.
- NO TEMPERA WASTAGE. No mismatching nor over mixing. Run short of a color and duplicate it in a matter of seconds, in any amount desired.

COMPLETE KIT 745

Refills in 2 oz., 8 oz.

Ask your dealer today!

CODE COLOR COMPANY 2814 Dunleer Place, Los Angeles



IT CAN BE PHOTOGRAPHED

BETTER AT

PAGANO inc.

206 EAST 65TH ST., NEW YORK 21, N. Y., TE 8-3300

**ADCC Show Nov. 10
at Prudential Building**

The Art Directors Club of Chicago Exhibition Committee, headed by John W. Amon, Needham, Louis & Brorby, Inc., has selected the smart new Prudential Building as the site of its 1955 Annual Exhibition of Advertising Art. The Exhibition will open November 10 with a combination cocktail-buffet dinner to announce Award Winners. The Award ceremonies will be conducted with dignity—brevity being the keynote.

The classifications for this year's Exhibition have been considerably simplified to adjust the role of advertising illustration to its proper relationship in support of an advertising concept. The Exhibition itself will have these distinctive qualities:

1. The winners in all illustration groups will have original artwork displayed together with proof of ad.
2. There will be a picture story (candid photos) displayed showing how the judging was conducted.

New display boards have been designed by Adrian Lozano to fit the new Gallery Lounge on the second floor of the Prudential Building.

The new Prudential Building offers the potential for the greatest and most distinctive exhibition the Art Directors Club of Chicago has ever sponsored. The breaking of precedent and the tossing out of obsolete rituals will, it

is believed, establish a new concept in exhibitions of this nature.

Bulletin

The First Annual National Visual Communications Conference will be held in conjunction with the 35th Annual Exhibition of the Art Directors Club of New York during the week of May 28-June 1, 1956. A five-day exhibit of the award winners in the New York show will be held at the Waldorf-Astoria. The awards luncheon, and the two-day national visual communications conference, sponsored by the New York club, will be at the same hotel. Further information and registration data is obtainable from Win Karn of the Art Directors Club of New York at 115 E. 40th Street, New York 16, N. Y. Chairman of the Conference is William McK. Spierer.

**Typographers, engravers
honored at N.Y. Show**

Five Awards for Distinctive Merit for typographical excellence were presented at the 34th Annual Exhibition of Advertising and Editorial Art in New York. Credits were as follows: Metropolitan Bottling Co.; AD, William Binzen, Jr.; photographer, Paul Radkai; agency, Ogilvy, Benson & Mather; composition,

Kurt H. Volk Inc. . . . Mutual Broadcasting System mailing; AD, Arnold Roston; artist, Roy McKie agency, General Teleradio, Inc.; composition, Frederick Nelson Phillips . . . CBS Radio small ad; AD, Louis Dorfsman; artist, Calvin Anderson; agency, Columbia Broadcasting System; composition, Advertising Composition Inc . . . Seventeen Magazine spread; AD, Art Kane; photographer, Ben Rose; composition, Typographic Service Co. . . . Town & Country Magazine spread; AD, Anthony T. Mazzola; artist, Andrew Wyeth; composition, Cuneo Press.

Six Awards for Distinctive Merit were presented for outstanding engraving. Winners are as follows: General Foods, Jello Pudding and Pie Filling; AD, Carl Lins; photographer, Irving Penn; agency, Young & Rubicam; plates by Knapp Engraving . . . Farmers Chinchilla Co-operative of America; AD Art Rothenberg; artist, Tod Draz; agency, Leber & Katz; plates by Central Photoengraving . . . C. F. Hathaway & Co.; AD, Vincent Di Giacomo; photographer, Paul Radkai; agency, Ogilvy, Benson & Mather; plates by Beck Engraving . . . Neiman-Marcus; ADs, Kay Kerr and Bernard T. Grant; photographer, Ernst Beadle; agency, J. R. Flanagan; plates by Knapp Engraving . . . Seventeen Magazine; AD, Art Kane; artist, Jerome Witkin; plates by Inquirer Gravure Division . . . American Vogue; ADs, Alexander Liberman and Priscilla Peck; artist, Rene Bouche; plates by Conde Nast Engravers.



IT CAN BE PHOTOGRAPHED

BETTER AT

PAGANO inc.

206 EAST 65TH ST., NEW YORK 21, N. Y., TE 8-3300

ADCC Show Nov. 10 at Prudential Building

The Art Directors Club of Chicago Exhibition Committee, headed by John W. Amon, Needham, Louis & Brorby, Inc., has selected the smart new Prudential Building as the site of its 1955 Annual Exhibition of Advertising Art. The Exhibition will open November 10 with a combination cocktail-buffet dinner to announce Award Winners. The Award ceremonies will be conducted with dignity—brevity being the keynote.

The classifications for this year's Exhibition have been considerably simplified to adjust the role of advertising illustration to its proper relationship in support of an advertising concept. The Exhibition itself will have these distinctive qualities:

1. The winners in all illustration groups will have original artwork displayed together with proof of ad.
2. There will be a picture story (candid photos) displayed showing how the judging was conducted.

New display boards have been designed by Adrian Lozano to fit the new Gallery Lounge on the second floor of the Prudential Building.

The new Prudential Building offers the potential for the greatest and most distinctive exhibition the Art Directors Club of Chicago has ever sponsored. The breaking of precedent and the tossing out of obsolete rituals will, it

is believed, establish a new concept in exhibitions of this nature.

Bulletin

The First Annual National Visual Communications Conference will be held in conjunction with the 35th Annual Exhibition of the Art Directors Club of New York during the week of May 28-June 1, 1956. A five-day exhibit of the award winners in the New York show will be held at the Waldorf-Astoria. The awards luncheon, and the two-day national visual communications conference, sponsored by the New York club, will be at the same hotel. Further information and registration data is obtainable from Win Karn of the Art Directors Club of New York at 115 E. 40th Street, New York 16, N. Y. Chairman of the Conference is William McK. Spierer.

Typographers, engravers honored at N.Y. Show

Five Awards for Distinctive Merit for typographical excellence were presented at the 34th Annual Exhibition of Advertising and Editorial Art in New York. Credits were as follows: Metropolitan Bottling Co.; AD, William Binzen, Jr.; photographer, Paul Radkai; agency, Ogilvy, Benson & Mather; composition,

Kurt H. Volk Inc. . . . Mutual Broadcasting System mailing; AD, Arnold Roston; artist, Roy McKie agency, General Teleradio, Inc.; composition, Frederick Nelson Phillips . . . CBS Radio small ad; AD, Louis Dorfsman; artist, Calvin Anderson; agency, Columbia Broadcasting System; composition, Advertising Composition Inc . . . Seventeen Magazine spread; AD, Art Kane; photographer, Ben Rose; composition, Typographic Service Co. . . . Town & Country Magazine spread; AD, Anthony T. Mazzola; artist, Andrew Wyeth; composition, Cuneo Press.

Six Awards for Distinctive Merit were presented for outstanding engraving. Winners are as follows: General Foods, Jello Pudding and Pie Filling; AD, Carl Lins; photographer, Irving Penn; agency, Young & Rubicam; plates by Knapp Engraving . . . Farmers Chinchilla Co-operative of America; AD Art Rothenberg; artist, Tod Draz; agency, Leber & Katz; plates by Central Photoengraving . . . C. F. Hathaway & Co.; AD, Vincent Di Giacomo; photographer, Paul Radkai; agency, Ogilvy, Benson & Mather; plates by Beck Engraving . . . Neiman-Marcus; ADs, Kay Kerr and Bernard T. Grant; photographer, Ernst Beadle; agency, J. R. Flanagan; plates by Knapp Engraving . . . Seventeen Magazine; AD, Art Kane; artist, Jerome Witkin; plates by Inquirer Gravure Division . . . American Vogue; ADs, Alexander Liberman and Pricilla Peck; artist, Rene Bouche; plates by Conde Nast Engravers.

chapter clips

Atlanta: Had a real model session, with instructor and girls from the Patricia Stevens school for models explaining and demonstrating the things that make for good modelling. Lou Manning of Timothy Galfas' studio spoke briefly on photography, then out came the cameras and the girls posed. Professional photogs helped the amateurs.

Detroit: Odd-Ball club masquerade will explode on October 28 at the Hotel Statler Crystal Ballroom. Two bands, food, decorations, costumes, etc. are attracting copywriters, studios, account men and suppliers as well as the ADs who are running the brawl.

Miami: Third Annual Exhibit ran in early September with dinner at Miami Beach's Fontainebleau. For details, see feature article in this issue.

San Francisco: Current issue of the SAAD news is a big, colorful broadside. Other club editors should get a copy. It was designed by Tom Kamifuji with photos by Harold Zegart . . . Vance Locke has given Fall program an international lift by contacting local consul generals and collaring foreign artists and designers in town, bringing them to club sessions. Two Egyptian and two Greek artists have already been scheduled . . . lectures aimed to bridge gap between art school and the commercial field are also being planned . . . non-juried "Members Show" was held August 19-26. It combined the Sample, Layout and Fine Arts shows of former years . . . club also held a post mortem on the 7th Exhibition of Advertising Art to find out how good it was, how well it was balanced and screened, whether the awards policy was the best, etc. No final answers are in yet . . .

Toronto: Gerry Moses spent latter part of summer in the hospital following deletion of his appendix.

Washington: Club will begin publication of a monthly newsletter with the staff headed by Dan Hasson. Others on the staff are: Chuck Barnes, Bernie Sanders, Dick Ehst, Duane McKenna, Mrs. George A. Mikesell, Lee Salsbery, Emil Bix, Roy Teller, Al Hackl . . . Doug Hayes and Bill Thompson are co-chairmen of the Exhibit Committee to handle the 7th Annual Show . . . Carl Broemel, illustrator, will tell the club of his experience in the U. S. Air Force assignment in Alaska—October 20 meeting . . . Leonard Rennie, president of Design

and Production, Inc., Alexandria, Va., which built the exhibit for the Geneva "Atoms for Peace" Conference, was in Geneva during the opening of the Conference.



Horizontal blouses Client was at first shocked at the sideways illustrations called for in layout, then realized the impact value of the plan. AD, Walter McGovern, BBD&O. Copy group head Olive Plunkett worked closely with the art department. Photos by Constantin Joffe of Studio Associates. When ad started out plan was to show blouses only. Matching skirts were then added.

TV needs animators, pay is high, few being trained

In anticipation of expected demands of color television, Walter Lowendahl, executive vice-president of Transfilm, today declared that the present shortage of motion picture animators will pose a serious industry problem. Lowendahl, who is also president of the Film Producers Association of New York, predicted that television commercials, especially, will rely heavily on animation because such films allow for greater color control than live action. Sponsors, he said, will find this a most important consideration.

The present shortage, brought on by the demands of television, exists among all the skills necessary in animation production. These include designers, inkers, in-betweeners and opaquers, he said. According to a spokesman of Local 841 of the Motion Picture Screen Cartoonists, there is now full employment among all animation workers despite a usual summer drop.

The need and opportunity for spec-

ialty schools to train animators is a great one. There are no such private schools today despite the good pay animation workers now enjoy. At least two of the major theatrical animation companies do conduct a limited training program, but these hardly fill the needs of the industry. Producers of TV commercials and industrial films, such as Transfilm, do occasionally employ novices for training. But, said Lowendahl, any large scale program among such producers would be impractical.

The pay scale of animation workers is higher than in other art fields, said Lowendahl. This point alone should attract many talented artists whose skills can be adapted to animation. The need is evident now and will certainly increase, he said. Private schools should take this into consideration. Limited courses in animation could also be offered to advertising agency executives who would find such training invaluable in dealing with procedures of animated TV commercials.



Rub-a-dub model Patty Gaghan doesn't always have that washboard look. Only when she's modelling for a Metlon ad for photographer Stan Rockfield. Patty was unwrinkled when she posed, but Stan rumpled up her picture and used two-sided Scotch tape to strip her to the wash board. AD David Charney, of Ehrlich, Neuirth & Sobo Inc., says this is a new way of getting across the wash-and-iron premise.

UFA producing cartoon films for CBS color TV

Next year a new series of entertainment films will appear on CBS TV. Prepared by United Productions of America (Gerald McBoing Boing, Mr. Magoo, Christopher Crumpet, etc.) there will be 26 half-hour color programs. Each will contain several elements including the story of Dusty, a little boy who manages a circus; musical dramatizations combining folk ballads and new songs with American and other fables; sketches of famous people, and satires on suburban American life.

New Jersey art show planned for 1956

A state-wide exhibition of contemporary New Jersey art, the largest show of its kind ever conducted in this state, will be held on the State University campus here in Sept., 1956.

Plans for the show which will be titled "New Jersey Art Today" were announced jointly today by Bruce MacPhail, New Brunswick artist who conceived the project and who will serve as its director, and Dr. Lewis Webster Jones, president of Rutgers.

Dr. Jones said that the project is "one of the finest things the State University could do to encourage and inspire the very fine corps of New Jersey artists."

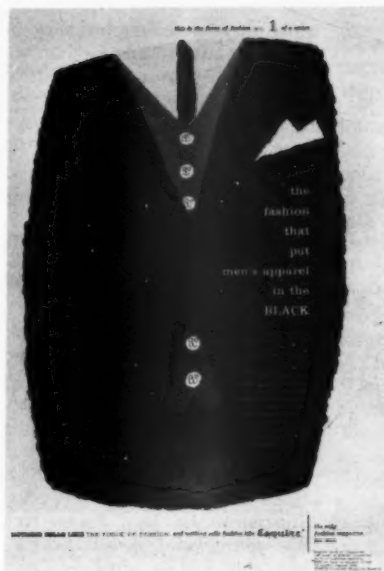
"Too few people appreciate the high quality of New Jersey's artistic production, both present and past. I am sure that this state-wide show will help to focus attention on our artists and on art. I hope that it will be the first of many such shows on the State University campus."

"New Jersey Art Today" is sponsored by the New Jersey Chapter of Artist's Equity Association, the New Brunswick Art Center and the State University.

Mr. MacPhail who heads an executive committee of New Jersey artists and critics, said that he expects New Jersey industry to finance the show in the interest of the State's cultural development. He reported that he already has tentative commitments of financial support from several major New Jersey firms.

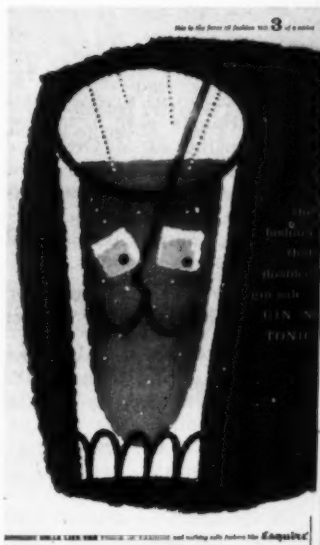
The show in September of 1956 is only the initial phase of what it is hoped will be a long-range program for the encouragement and development of New Jersey art, Mr. MacPhail explained.

"Instead of awarding prizes to the outstanding exhibitors," he said, "the plan is to purchase as many of the finest works as possible for a permanent art collection for the people of the State. As subsequent shows are held, we hope that this beginning will grow into one



Force of fashion

New Esquire magazine campaign presents a striking art format for trade magazine advertising and punches across a vital theme in today's selling, "Nothing sells like the force of fashion". Ads vie for attention against others jammed with media statistics. Esquire is using simple layout, much white space, two colors. Focal point of each ad is a black backdrop against which the product (subject of the ad) is picked up in a highly contrasting color. AD is Herb Ackerman.

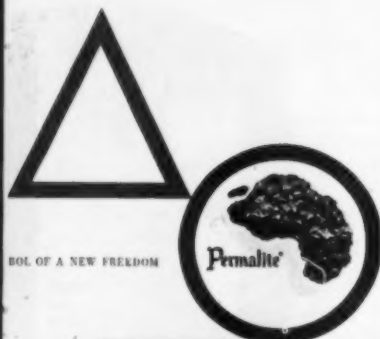


of the nation's great art collections."

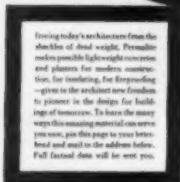
In addition to the main show of contemporary art, the project will be supplemented by an exhibition of some of the works of the great artists of New Jersey's past, including such masters as John Marin, George Innes and Robert Henri.

Working with Mr. MacPhail in arranging the show is an executive committee which includes Vincent Pronio of this city who will serve as assistant director; Ben Shahn of Roosevelt, prob-

ably the best known contemporary American artist; Robert G. Bradshaw, assistant professor of art at Douglass College; George Brecht, Old Bridge artist; Clarence Carter of Milford, artist; Michael Lenson of Nutley, art critic and teacher in Rutgers Newark Colleges; William Seitz of the Princeton art faculty; John F. McDonald, assistant director of public relations at Rutgers; and Adolf Konrad of Newark, president of the New Jersey Chapter of Artist's Equity.



BOL OF A NEW FREEDOM



PERALITE DIVISION, GREAT LAKES CARBON CORPORATION
612 South Flower Street, Los Angeles 17, California

Exclusive Canadian Permalite Franchises of Great Lakes Carbon Corporation
PERMALITE CO., LTD. 1000 UNIVERSITY AVENUE, 1000 University Ave., Toronto, Ontario
PERMALITE PRODUCTS LTD. 1000 University Ave., Toronto, Ontario

Prize winner The Royal Architectural Institute of Canada in its 1954-55 Annual Assembly in Halifax gave a top award to this Permalite ad of Great Lakes Carbon Corp. The architectural trade magazine ad was handled by agency Darwin H. Clark Co. Jerome Gould, of Los Angeles Gould-Smith & Associates, was AD.

AD winner Jeryl Johnson a Miss Rheingold finalist

As this issue of ADSN went to press judges were choosing the winner of the 17th Miss Rheingold contest. One of the six finalist was Jeryl Johnson, voted in 1954 as the outstanding model of the year by the Art Directors Club of New York.

Cooper Union publications shows, graduate, student work

CUAS 2, produced by third year students at Cooper Union Art School, shows the work of current students and faculty as well as of selected graduates. It is a workshop project, done outside of normal class time, was design supervised by graphic arts instructor Rudolph de Harak.

How good is the caption when it comes to selling?

Theoretically the picture caption is the best-read part of an ad. Anderson & Cairns decided to test the theory when client G. R. Kinney Shoe Co. wanted proof. The agency studied 1024 ads on

which there were Starch reports. Results: In 65.8% of 301 ads having both picture caption and body copy the caption was better read than the copy block. In 21.2% of the ads, readership was the same. In 13% of the ads the body copy was better read than the caption. Women proved to be better caption readers than men.

Photoengravers invitation packs size, color wallop

Invitation to the 59th (New York) convention of the American Photoengravers Association is a four-page French-fold 12 1/2 x 17 1/2 full color piece. You can't throw it away till you've opened it, and you won't forget it easily. AD was Louis Flader. Cover artist was Wade Ray, Chicago. Inside color spread illustration by Jean Pages, New York. Big piece was followed by six smaller follow-up folders in two-colors, AD's by Robert W. Washbush, San Francisco, and illustrated by Amado Gonzalez of SF. The 100-line screen invitation was printed on Strathmore Pastel cover, an excellent example of halftone letterpress on rough surfaced paper.



Art is gentler "We used art because we thought it could be controlled better to symbolize the "gentle" theme and still have impact and romantic overtones with just the right degree of intimacy—familiar believable situations stated in a fresh way." That is AD Cle Kinney's reason why Biow-Beirn-Tiogo is using art for the current Philip Morris series. Artist on ad shown is Joe Bowler.



WOLFSCHMIDT WAS THERE!



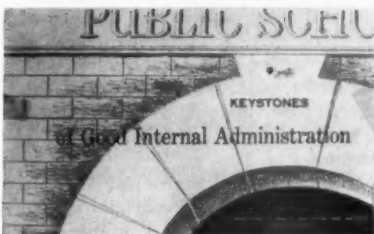
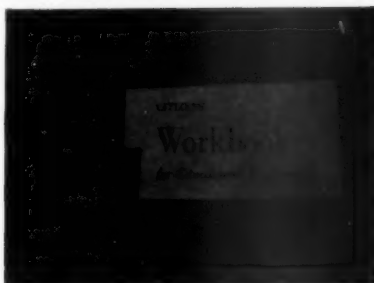
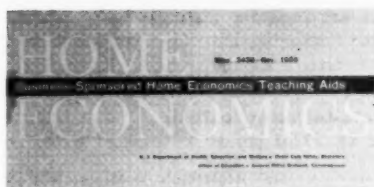
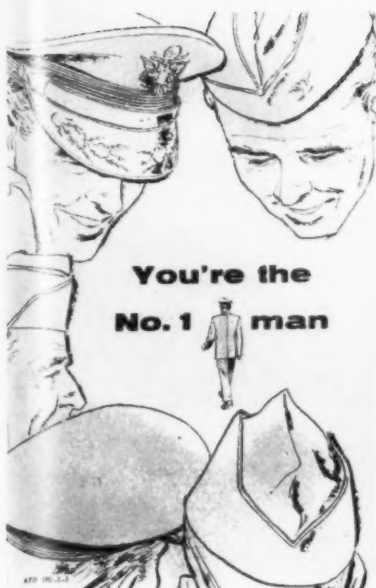
Vodka drama Wolf Schmidt is the original Vodka, first produced in Riga in 1847. It has won 37 first prize in international competitions from St. Petersburg in 1860 to Berne in 1954. To build drama into the Wolf Schmidt ads AD Herman Davis (Dowd, Redfield & Johnstone) tied his series to the medal winning years, using models dressed in the garb of the time and place of the medal-winning year. Photography by Paul Wing Studios.

Illustrators aid USO

The Society of Illustrators of Los Angeles, in co-operation with the U.S.O. and the Department of Defense, on September 26, 1955, began "Operation Portrait". Twelve members of the Society took off for Japan to begin a five week tour sketching portraits of our servicemen of the Far East Command. The Society members donating their talents to "Operation Portrait" are: Harry Garo, Lloyd P. Harting, Al and Trasy Kallis, Jacques Kapralik, Hal and Ann Kramer, Maxine McCaffrey, Si Mezerow, Bob Poole, Noel Quinn, and Bill Tara. Upon completion of the tour, the portraits will be sent to the servicemen's families.

Cooper artists to exhibit at Architectural League

An exhibit of paintings produced by the staff of Charles E. Cooper, Inc., New York, will be on display at the Architectural League, 115 E. 40 St., New York City, on October 25, 26 and 27. Such illustrators as Jon Whitcomb, Joe LeMers, Coby Whitmore, Bernie D'Andrea, Joe Bowler and Jim Dwyer will be



Government informational and promotional work bulks large in Washington D.C. art volume

More than in any other commercial art center, Washington D.C. creates and produces a large volume of government literature. Here are a few recent jobs produced by Washington artists and designers for the government. "Keystones of Good Internal Administration", designed by William Thompson, is a booklet for the Department of Health Education & Welfare.

The "Citizen Workbook" and the "Home Economics" folder were designed by Miss Arvilla Singer, also for H.E.W. The workbook was originally designed for two colors, then redesigned for one color, with yellow cover stock helping create a two-color effect. The designer handled the entire job from dummy through procurement of pictures from 18 different sources, production, hand lettering and typographical design.

"You're the No. 1 Man" was prepared for the Air Force by Art Designers Studio. Illustrations by Bob Valosio. Book is part of an intensive enlistment program that includes posters, films, newspaper mats, publicity releases, even postal cancellation slugs.

represented in the show. Many of the originals are paintings produced for national advertisers or to illustrate stories for leading magazines.

This is an annual affair and artists are encouraged to make special paintings for the show. They are not restricted in any manner. Show is open to the general public.

After the New York showing, the exhibit will be held in Pittsburgh, Cleveland, Detroit, St. Louis, Chicago and Philadelphia.

Gay 90's photoshopped in Disneyland

Disneyland's "Main Street" features horse cars, an Emporium, the Old Opera House, a Penny Arcade, Apothecary, old fashioned ice cream parlor, and a portrait studio and camera shop. The latter, created by Eastman Kodak Co., has a professional studio that is replica of those of the 1890's, down to the cameras, equipment and clothes and pose of the wax figures. Display includes an historical exhibit. Adjacent is a modern camera shop. Kodak attendants not only answer questions about the exhibit but advise on how to get best pictures throughout Disneyland.

New Christmas cards added by Museum of Modern Art

Ten new Christmas cards have been added to the Museum's group for 1955. Cards may be ordered by mail, range from 5-25c.

Nine of the new cards were selected from more than 100 designs submitted by young American artists at the request of the Museum's Junior Council. Illustrated brochure showing full line of Christmas cards is now available from the Museum. Address Elizabeth Shaw, Museum of Modern Art, 11 W. 53rd St., New York 19.

Old and rare films shown

Subscription series of six programs of old or rarely shown films is being sponsored by the Museum of Modern Art in N. Y. Starts October 6, runs every other Thursday evening. Tickets are \$10.00 for the series.

Military camera now in civvies

The Graphic 70 can take 10 pictures in 6 seconds, uses three interchangeable lens that couple to viewfinder and rangefinder including an f4.5 90 degree wide angle. Complete outfit is \$3,320.00.

Camera with basic 4" lens is \$1850. Graflex Inc. claims the camera is "probably the most accurate photographic instrument ever built" with resolving power the highest ever achieved in a production camera and rangefinder 250% more accurate than top-rated 35mm cameras.

Columbia offers fine arts courses

The adult study division of Columbia University is offering a full selection of courses in fine arts and cultural history. Courses are scheduled in the afternoons, evenings, and on Saturdays. Fall classes started September 29. Spring registration period is February 3-7. For descriptive folder, Columbia University, Morningside Heights, New York 27, c/o Office of University Admissions, Room 322, University Hall.

Credit is due

Norman Kent, Art Book Editor for Watson-Guption Publications, should have been listed as AD for the award winning piece shown on the lower left corner of page 33, August ADSN. Mr. Kent was Art Editor of True magazine at the time the illustration was created.

Courtroom news-pictures to be tested by ABA

The American Bar Association, at its annual convention, will permit members of the National Press Photographers Association to take and exhibit pictures resembling those of an appellate court trial. Purpose is to determine whether the camera men can work "quickly, unobtrusively, in existing light and with today's equipment." Test may result in reconsideration of ABA canon 35 prohibiting taking pictures in courtrooms.



Wheaties new face Wheaties, literally, has a new face. New packages feature a face, profile of which varies to represent boy (in red), girl (in yellow), mother (in blue) and dad (in brown). Top row of packages shows evolution from 1924 to present. Bottom row shows new faces. New package was designed by Knox Reeves Advertising. AD Loren Herder reports that many designs were made and tested before this design, developed by AD Clarence Klinkhamer, was adopted. The package character can become live on TV, multiply sales impact, and is a Texan roping a steer in new commercial.

Packaging forum to be in New York

The 17th Annual Forum of the Packaging Institute will be held October 31 through November 2 at the Hotel Statler, N. Y. Top level speakers, technical sessions in 14 specialized areas, and two full-day seminars, on drug and pharmaceutical packaging and on folding car-

tons are program features. For further data, Packaging Institute, 342 Madison Ave., New York 17.

Photo-Lettering catalog shows 2750 styles

Today's nearest approach to an encyclopedia of lettering is found in "A Manual of 2750 Alphabet Styles" (Photo-Lettering, Inc., 216 East 45th St., New York. \$5). The book displays the work of over a hundred letterers, calligraphers and type designers, including such artists as Pete Dom, Tommy Thompson, Tony Bonnagura, M. M. Davison, C. E. Coryn, Andrew Szoek, Frank Bartuska, Oscar Ogg, Emil Schaedler, Tony Stan, Edw. Benguiat, Acey Cypres, etc.

5882 Studio News Galley 26

In view of the large amount of material displayed, and in the absence of any commonly accepted sequence of alphabet styles, the compiler Edward Rondthaler, and the designer, Herman Beeber, have done a very competent job of arranging this material for quick reference.

Styles are visually grouped into 18 major and 48 minor classifications. Tied in with this grouping is a unique marginal spotting device which pilots the user to the page or pages in which he is interested without the burden of referring to page numbers.

The book is divided into two sections. The first, a one-line showing of the 2750 styles. The second, displaying these styles in use, consists of a collection of authentic headings all of which have seen actual commercial use.



Pretty as a picture Adelaar man-tailored shirts, says this ad, are works of art. AD was Edward Rostock of Irving Serwer. Photo by William Ward.



Five-way strip Photographer Landshoff took these five Kodachromes for Brad Thompson at Mademoiselle. He stripped them together as a unit, under glass, so that no stripping was necessary at the photoengravers. To insure proper register, precise shooting was essential.

Artmobile opens for state fair

The first unit in New York State's pioneering program to provide museum-on-wheels service for all interested schools and communities will open during State Fair, September 3-10, in Syracuse. The Artmobile will be located by the Women's Building on the Fair grounds, and will be open from 10-7 daily.

Artmobile, which is incorporated under the New York State Board of Regents as a non-profit, educational group depends completely on the belief and support of people who feel educational and cultural opportunities can be greatly extended through use of mobile units. All work has been done by volunteers, working as individuals, or through their chosen organizations to establish a service closely linked to the needs and interests of schools and communities to be served. All interested in further information may write this magazine, or Artmobile, Inc., c/o Volunteer Center, 612 Loew Building, Syracuse 2, N. Y.

Editor's Note: A promotion piece for Artmobile was designed by Jack Wolfgang Beck and printed by Davis, Delaney Inc. Artmobile has already been given a trailer and its museum on wheels program is now a reality.

*New electro cuts time, improves printing quality;
new films, papers, plastic coating introduced*

ALUMINUM BACKED ELECTRO: Color-Line Plate, or precision plate, as it is called, is said to offer higher press speeds and less makeready time on the press. It is described as the first basic change in the construction of the electrotpe. It is also claimed to simplify the operation of the electrotper, thus reducing costs and prices.

The laminated plate is lightweight. Its aluminum backing is about one-fourth as heavy as lead, which brings about the possibility of increased press speeds. It is said to be dimensionally an accurate plate. Tests at Neenah Electrotpe Corp., Neenah, Wis., have showed that when these laminated plates with no premakeready in them run side by side with the conventional electrotypes with premakeready, the laminated plate has done a superior printing job. One reason for this, it is claimed, is that the plastic in between the aluminum and the electrotpe acts as a cushion, thus there is no squeezing nor smashing of dots. Other advantages noted were the improvement in register quality, the superior strength and the curvability. The backing material is curved to the same curvature as the shell to be laminated.

Several shops have used the plate: Metall Corp., Dayton Electrotpe, Northwestern Electrotpe, Capital City Printing Plate Co., Bomac Electrotpe and Capital Electrotpe. Further information could be obtained from these, or from Electrotpers and Stereotpers Assn. of New York, 110 E. 42 St., NYC.

PLASTIC COATING FOR VACUUM-FORMING: Metallized ethycellulose is a fifth plastic to be included in Coating Products plastic line. It is described as the toughest and most stable of the cellulose and is thus particularly suitable

for vacuum-forming. In comparison with other such plastics, the Mirro-Brite ethycellulose can be used in a thinner gauge because of its greater tensile strength. It is less volatile and has a low moisture absorption.

It is available in 24" rolls or cut-to-size sheets. For further information, Coating Products is in Englewood, N.J.

NEW GRAVURE PLATE: Uniprint cylinders were developed in Germany, are being made available here through Consolidated International Equipment & Supply Co. Process claims to cut plate costs, retain reproduction quality, run 500,000 impressions without loss of detail. No special press equipment is involved. Samples of jobs printed by the process and the equipment itself can be seen at the New York showroom, 330 W. 26th St.

IMPRESS PAPER. Strathmore Impress, a new paper, is shown in a portfolio containing pages printed by letterpress and gravure—line and halftone. Both the felt and wire side of the sheet are much alike. The satin finish and soft texture is said to make the white paper exceptionally receptive to ink. It is available in three weights, each in text and cover sizes: basis 60, 70 and 80. For copies of the portfolio, Strathmore Paper Co. is at West-Springfield, Mass.

OUTDOOR BOARD. H₂O-Pruf Outdoor Board is now available in a new, 21 pt. weight, which can be printed on any offset, letterpress or silk screen equipment. It is also now being stocked in a heavier weight, 80 pt. For information as to the qualities of this board, write for samples from Display Products Divi-

sion, Hobart Paper Co., 111 W. Washington St., Chicago, Ill.

ANSCOCHROME IN NEW SIZES: High-speed Anscochrome color transparency film is now available in 16mm motion picture film and in sheet film sizes as follows: 2¼ x 3¼, 3¼ x 4¼, 4 x 5, 5 x 7, 8 x 10. The high speed color film is especially suited to sports events and other rapid action subjects as well as making possible truer colors under unfavorable lighting conditions.

NEW PHOTOCOPY TECHNIQUE: Reflex photocopies of opaque originals and originals printed on both sides can now be made on diazo-process printers (Ozalid, Bruning and similar machines) by using a yellow filter, in a procedure developed by Peerless Photo Products, Inc., especially for this purpose. With this filter, a sheet of Peerless DRI-STAT "Bright-Light" No. 1 (negative) paper is exposed with the original in any diazo-process printer and a negative obtained. The image on this negative is then transferred to a positive sheet in a separate processing unit, using DRI-STAT processing solution and a sheet of DRI-STAT No. 2 (positive) paper.

This procedure will give a single copy of the original, when the positive sheet used is standard 005 100-gram paper. But it is also possible to use this procedure for making copies in quantity, by transferring the image to a positive sheet of DRI-STAT translucent vellum, a thin 003 55-gram stock. Such a translucent positive copy makes an excellent intermediate which can be used as a "master" on a white-print or blue-print machine for running off as many diazo-process copies as may be desired. For further data, Peerless Photo Products Inc., Shoreham, L. I., New York. ●



Martha Sawyer

head hunters

Here is a group of men and women who really dig in and hunt for every bit of character in a human head.

Artists who work for something deeper than a mere photographic likeness.

Oberhardt's portraits are masterful, and an anecdote goes along with each one he makes. Dora gets a lovely, sensitive feeling into her heads. Martha Sawyer's pictures of orientals are beautiful in their great strength. Frank Bensing has made powerful portraits of well-known men of industry, and Carl Setterberg's drawings at the hospitals during the war have won wide acclaim. These Society of Illustrators artists are head hunters to be sure. ●

A. Halpert



Frank Bensing

Dora



Carl Setterberg



Oberhardt

Newest addition to a long, profit-making line!

© 1984, All rights reserved. Photo: Peter Lindbergh

[illegible]

Pre you
str
field
ad
cor
to
ad
we
abl
gar
tril
of
fac
reg
imp
est
na
sta
ite

Sol
to
the
ph
in
vel
Ke
rov
of
in
for
bec
sm
tan
Ha
rep
in a



Such freedom and ease! Fast as my fingers fly, my new **Clary** is always a step ahead - never again will my lagging machine spoil my 10-Key rhythm! Such versatile performance! Here in my stunning new **Clary** is all I've ever wanted... instant totals without lifting my hand from the keyboard... division without using reciprocals... easy multiplication, as the machine steps over from column to column without losing a single cycle... the lightest touch I've ever known... and other marvelous features like electric clear key, one-space-at-a-time backspace, red subtraction, and even holding a constant!

For Your FREE new book, "HOW TO LIVE BETTER ON WHAT YOU WANT," send this ad to your name and address.

Write: Clary Multiplex Corporation, Dept. C1, San Gabriel, California. For a Clary demonstration, call the Clary representative in your phone book's yellow pages.





10 KEY FULL KEY
New Clary offers you Dash Adding Machine Keyboards.

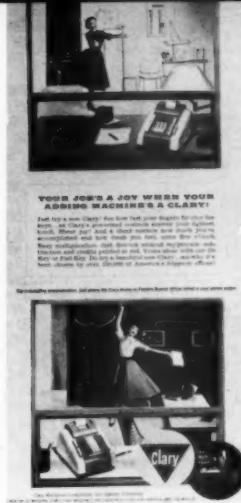
Talk about them! They are built to handle the toughest work. They add numbers and subtract as fast as your fingers can fly. The Clary comes in two sizes. All the models can print figures, and print 12 or 15 columns of figures without the use of rotating registers.

Remember, you are never asked for the Clary!

Clary has four special Dash and Super Dash models in the price range of \$100.00 to \$150.00. They are built to last. They are built to last. They are built to last.

FOR YOU!
If you are a business woman, you should have a Clary. It is the only adding machine that is built to last. It is the only adding machine that is built to last. It is the only adding machine that is built to last.

Clary



YOUR JOB'S A JOY WHEN YOUR ADDING MACHINE'S A CLARY!

Just try a new Clary! You'll find it's not just a machine, it's a joy. It's a machine that's built to last. It's a machine that's built to last. It's a machine that's built to last.

Clary



EASIER FOR HER, BEST FOR YOU
New Clary Adding Machines Means a Job a Joy!

Naturally, the man who adds a new Clary makes a smart buy for his office. And the girl who adds a new Clary makes a smart buy for herself. It's a machine that's built to last. It's a machine that's built to last. It's a machine that's built to last.

Clary

Problem: Clary Corporation is a relatively young organization in the competitive strongly entrenched business-machine field. Consequently, capital available for advertising has been limited; not an uncommon situation for a young company to find itself in. Its cash registers and adding machines had sold because they were excellent products handled by an able and energetic dealer and sales organization. However, after national distribution had been reached and in face of a very competitive market, Clary was faced with this problem: How could they register the Clary name with greater impact in order to compete with well-established concerns in this expanding market? How could they do this in a startling, dramatic way, and on a limited budget?

Solution: Both agency and client agreed to make the basic appeal to the user of the machine, with only an indirect emphasis on the buyer—a novel approach in itself. A campaign was therefore developed around Clary's standard Full Key adding machine (which has multiple rows of keys marked 1 through 9). Center of interest was an attractive young girl in a business-office setting. The market for these full keyboard machines had been fully established, particularly with small businesses where the operators taught themselves to use the machine. However, during this time, Clary was ready to introduce its new 10-Key-adding machine (a touch-system machine with

only 10 numeral keys). So Clary was faced with the additional problem of promoting its new 10-Key machine and at the same time expand its well established Full-Key line. The result was that after the announcement of the 10-Key machine, the basic idea of appealing to the user was integrated to support both machines.

The resulting 10-Key announcement ad (#1) in such magazines as *Business Week* and *U. S. News & World Report* still retained a feminine, high-style feeling, even though the machine itself dominated the page. Readership reports indicate that a high-fashion ad featuring a pretty girl—and of course, a Clary—gets good readership even in business publications. The announcement ad to the trade was in the same high-fashion mood. (#2) Note the name registration impact of the "wheel" effect created by three Clary logotypes. A further departure in the Clary campaign is the use of *Charm Magazine*, wherein Clary runs the very same ads that appear in the management-type publications. Preliminary readership studies show the ads have as much appeal to the career girls who use the machines as they do to the man who buys them. In the current ads you see on this page, (#3-#4-#5) both types of keyboards are receiving good visual prominence, but the emphasis is on the Clary girls, not the Clary machines. Clary ads, then, do not sell adding machines in the usual way. Facts and figures, and time-saving Clary features are only briefly

mentioned. The word "efficiency" has never been mentioned! Instead, Clary tries to create a pleasant feeling about its machines and the office people who use them. The ads draw attention to the importance of high office morale—and this means the proper machines to keep the office manager's people happy. It is to the boss' benefit to see that his girls are happy and these ads try to convey the idea that the girls will be happier with a Clary. In the same lighthearted spirit, fresh, high-quality art treatments are chosen . . . to reflect Big Business' progressive discovery of contemporary art and design forms.

Results: Seldom do manufacturer's dealers take time to write long enthusiastic letters of lavish praise about a company's advertising. In this case, the very first Clary ad in the new series brought an avalanche of just such letters to the office of Merwin Eberle, Advertising Director, Clary Corporation. The letters are still coming in, as the campaign continues. More important, Mr. Eberle says the ads are "selling adding machines right off the page"—a most unusual way to make a sale in the highly competitive adding-machine business! ●

Client: Clary Corporation, San Gabriel, California
Agency: Erwin, Wasey & Company, Ltd., Los Angeles Office
Art Direction: Norman E. Schmidtke
Copy: Buck Lowry



upcoming photographer **Lester Bookbinder**

Now 25, Lester Bookbinder has worked in photography since he was 14. After working for several photographers, including Rouben Samberg, he went on his own a year ago, sharing a studio, and in July, 1955, opened his own studio.

He started out as a still-life photographer but recently has been doing a great deal of illustration, particularly of people. ●



3rd annual exhibit for Greater Miami



Awards Dinner . . . Grand Ballroom of the Fontainebleau Hotel,
Miami Beach . . . Attended by 185 people on Sept. 3, 1955

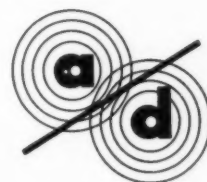
1955 was an eventful year for the Art Directors Club of Greater Miami, climaxed by the 3rd Annual Exhibition. Of primary note was the election of the club to membership in the NSAD.

The essential value of the Annual Exhibit in this area is constantly being proven. No better way has been developed to focus public and commercial attention to the necessity of well projected visual phases of advertising. A few years ago, the dignity and responsibility of the role of the Art Director was a totally unknown factor in Miami. This situation is now changing by proverbial "leaps and bounds".

The 3rd Annual Exhibit demonstrated itself through 250 individually displayed elements of advertising art. Public showing was during the week of September 6th through the facilities of Burdines Department Store.

Judges:

Kenyon Lee—MacManus, John and Adams
William Wiese—Webster Outdoor Advertising
Harvey Olson—George Evans Company



club awards



This year, for the first time, the outstanding entry in each major category received a handsome gold plaque as a club acknowledgement of that achievement.



design of complete unit

3-B NEWSPAPER ADS, OVER 300 LINES, B&W

Art Director: Oren Frost

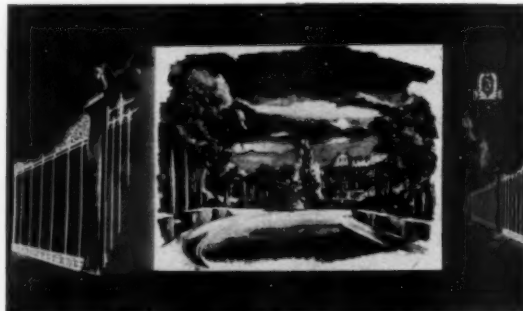
Artists: William Schaller, Don Ball

Photography: Pan American, A. Devaney, Inc., Ralph Rose

Agency: J. Walter Thompson Company

Advertiser: Pan American World Airways

OREN "JACK" FROST, AD and Account Representative for J. Walter Thompson Company. Born and raised on Michigan farm. Educated at Michigan State University. A director of Visual Aids for Field Artillery during World War II. Joined Ross Roy, Inc. in 1945, J. Walter Thompson Detroit in 1948 on Ford, transferred to Miami in 1952. (Departing Club President 1954-55.)



advertising art

21-A BOOKLET, DIRECT MAIL, 3 OR MORE COLORS

Artist: Jerry Bogorad

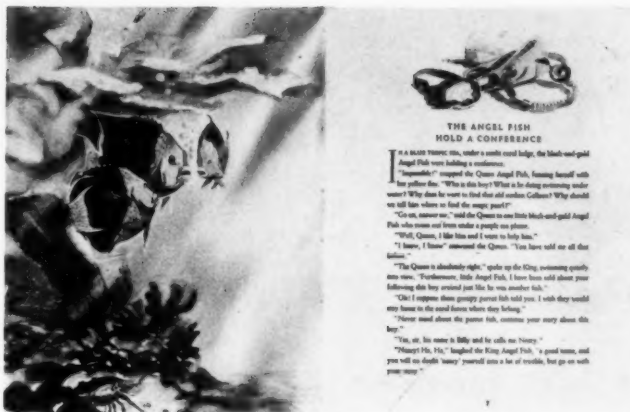
Art Director: Jerry Bogorad

Agency: Harris and Whitebrook

Advertiser: Fontainebleau Hotel

JERRY BOGORAD, age 24, attended Pratt Institute. Worked as an assistant promotion AD on Charm Magazine and as an AD for Lerrick and Company. AD for Harris and Whitebrook Advertising Inc., Miami Beach since 1953. Has won several local and national awards.



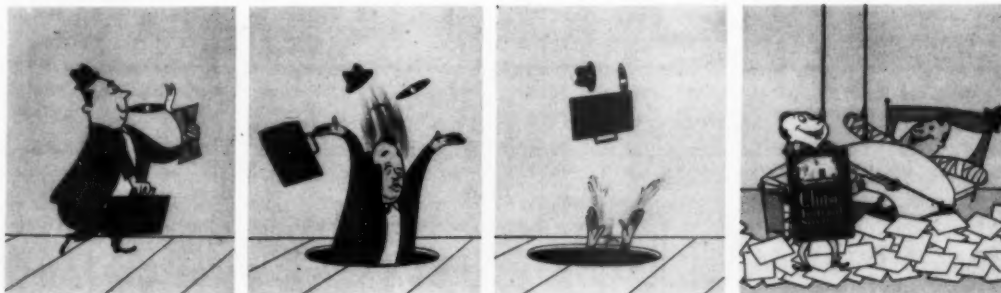


editorial art

22 EDITORIAL ART, FICTION

Artist: Russ Smiley
Mercury Publishing Co.

RUSS SMILEY, born in Nevada is one of the few "almost" Miami natives, having lived here 22 years. Operates his own Studio. His award winning full color illustration for the book "Billy's Search For FLORIDA UNDERSEA TREASURE" is to be sold nationally this year. Russ teamed with his Mother who wrote the story to produce this story of a boy's search for pirate treasure undersea. (Club Vice President 1952-54.)



television commercials

31-D TELEVISION, LIVE AND ANIMATION MIXED

Art Director: Jack I. Green
Story Board: William Schaller
Agency: Bishopric/Green & Associates
Advertiser: Chase Federal Savings & Loan

JACK I. GREEN, a pre-war graduate of Pratt Institute, arrived in Miami in 1950. For four years he successfully operated his own studio, one of the largest in the South. In 1954 he was responsible for the reorganization of an existing Miami agency to what is now Bishopric/Green & Associates. He serves there as Executive Vice President and Creative Director. (Club President 1953-54.)



First award winners



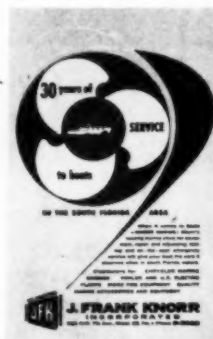
2-B MAGAZINE ADS, LESS THAN FULL PAGE, B&W
 Art Director: Robert Velde
 Artist: Robert Velde
 Agency: George Evans
 Advertiser: West Palm Beach Chamber of Commerce



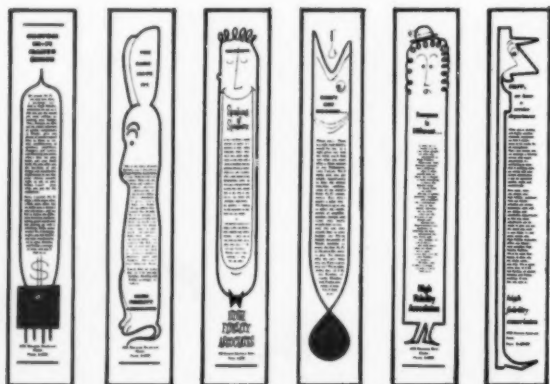
5-B TRADE ADS 2 COLORS, FULL PAGE
 Art Director: Bob Smith
 Artists: Schaller & Angelo
 Agency: August Dorr
 Advertiser: Miami Herald



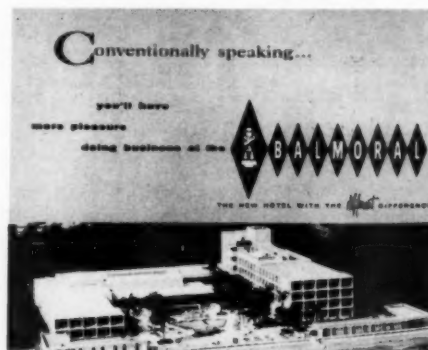
3-A NEWSPAPER ADS, OVER 300 LINES, IN COLOR
 Art Director: Bob Smith
 Artists: Schaller & Angelo
 Agency: August Dorr
 Advertiser: Davis Cafeteria



5-C TRADE ADS B&W FULL PAGE
 Art Director: Bob Smith
 Artists: August Dorr
 Advertiser: J. Frank Knorr



4-B NEWSPAPER ADS, 300 LINES OR LESS
 Art Director: Oren Frost
 Artists: Schaller & Angelo
 Advertiser: Hi Fidelity Association



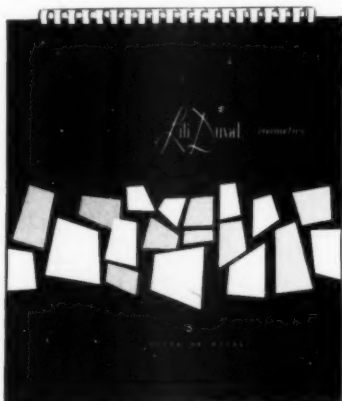
7-A RESORT BOOKLETS, FULL COLOR
 Art Director: Jerry Bogorad
 Designer: Marvin Wax
 Agency: Harris & Whitebrook
 Advertiser: Balmoral Hotel



7-B RESORT 2 COLORS
 Art Director: Jerry Bogorad
 Artists: AD Art
 Agency: Harris & Whitebrook
 Advertiser: Fontainebleau Hotel



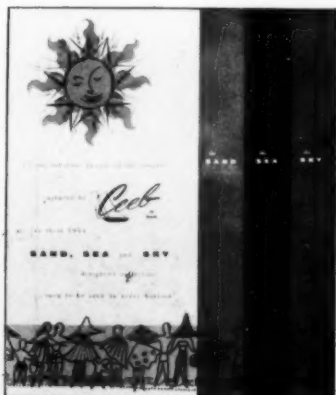
8-A PAINTED BOARDS POSTERS
 Art Director: Bob Smith
 Artists: Schaller and Angelo
 Agency: August Dorr
 Advertiser: Davis Cafeteria



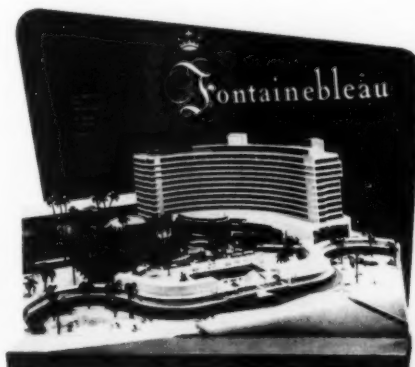
7-E COMMERCIAL, BOOKLETS, DIRECT MAIL, 3 COLORS
 Art Director: Jerry Bogorad
 Artist (photo): Habershaw
 Agency: Harris & Whitebrook
 Advertiser: House of Duval



8-B POSTERS ANY SIZE
 Art Director: Louis Mendoza
 Artist: Louis Mendoza
 Advertiser: Pan American World Airways



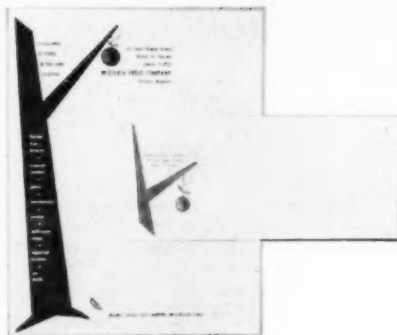
7-F COMMERCIAL BOOKLETS, DIRECT MAIL, 4 COLORS
 Art Director: Jerry Bogorad
 Artist: Pat Jones, Photo-Ardene Miller
 Agency: Harris & Whitebrook
 Advertiser: Ceeb of Miami



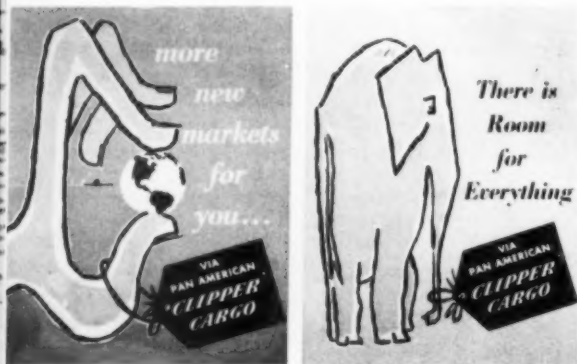
9-A POINT OF SALE, 3-D
 Art Director: Jerry Bogorad
 Artist: Film Art Mural
 Agency: Harris & Whitebrook
 Advertiser: Fontainebleau



9-B POINT OF SALE, PACKAGE DESIGN
Art Director: Chas. Mullen
Artist: Chas. Mullen
Advertiser: Andre Candies



14-B COMPANY LETTERHEADS AND LOGOS
Artist: Joan Winther
Client: Wisteria Fruit Company



9-C POINT OF SALE POSTERS
Art Director: Oren Frost
Artists: Willis Bishop and Oren Frost
Agency: J. Walter Thompson Company
Advertiser: Pan American World Airways



14-C MENUS
Art Director: Jerry Bogorad
Artist: Bob Velde
Agency: Harris & Whitebrook
Advertiser: Balmoral Hotel



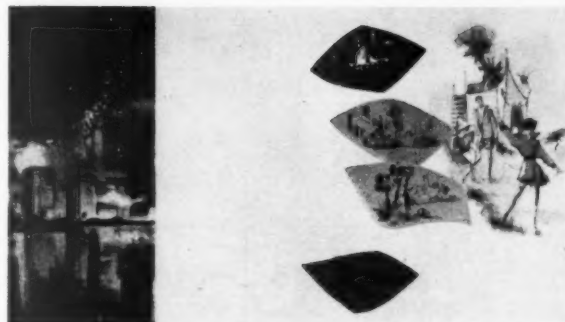
14-A COMPANY PUBLICATIONS, MAGAZINES AND HOUSE ORGANS
Art Director: Bob Smith
Artists: Schaller & Angelo
Agency: August Dorr
Advertiser: Dade County



17-C MAGAZINE ART, GENERAL ILLUSTRATION
Art Director: Norm Todd
Artist: Constance Bailey
Advertiser: Hartleys



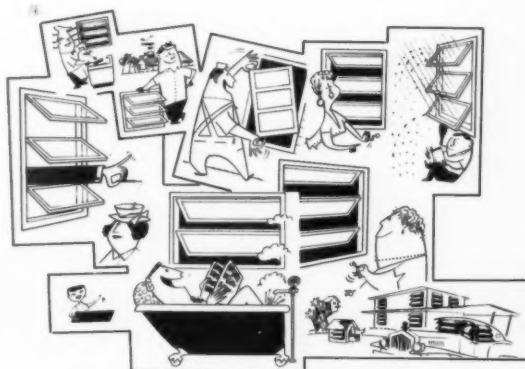
18-B NEWSPAPER ART, FASHION ILLUSTRATION
 Art Director: Jerry Bogorad
 Artist: Pat Jones
 Agency: Harris & Whitebrook
 Advertiser: Lili Rubin



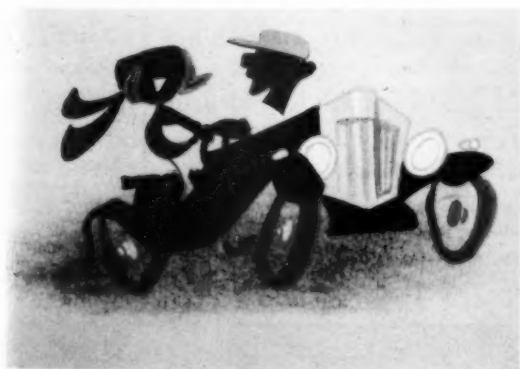
21-A BOOKLET, DIRECT MAIL, 3 OR MORE COLORS
 Art Director: Bob Smith
 Artist: Bob Smith
 Agency: August Dorr
 Advertiser: City of Miami Beach



18-C NEWSPAPER ART, GENERAL ILLUSTRATIONS
 Art Director: Oren Frost
 Photography: Pan American, Ralph Rose
 Artist: William Schaller
 Agency: J. Walter Thompson Company
 Advertiser: Pan American World Airways



21-B BOOKLET, DIRECT MAIL ART
 Art Director: Oren Frost
 Artist: Len Sansone
 Agency: J. Walter Thompson Company
 Advertiser: Gate City Sash and Door



21-A BOOKLET, DIRECT MAIL, 3 OR MORE COLORS
 Art Director: Jack Wood
 Artist: Bob Velde
 Agency: Grant Advertising
 Advertiser: Nassau Development Board



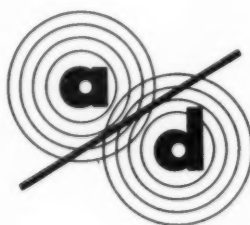
29-A MAGAZINE COVER ART
 Artist: Bob Velde
 Publication: Sun Colony



31-B TELEVISION, LIVE COMMERCIALS
Agency: Harris & Whitebrook
Advertiser: Golden Gift



31-C TELEVISION, FULL ANIMATION
Artist: Bob Esslinger
Agency: Hirshon-Garfield, Inc.
Advertiser: Marlin Beer



The very youth of the Art Directors Club of Greater Miami, precludes any earthshaking professional revelations. But increased satisfaction can be derived from the fact that, from nothing, there is now a moving and competent visual force that is being developed on this tip end of America.



Incoming Club President and this year's Show Chairman, Bob Esslinger, addressing Awards Dinner.

Try the soap with 7 FACE CREAM OILS.

Try New WOODBURY SOAP!

These oils and emollients are there, because skin scientists know they help replace natural oils. (You need these oils for truly soft skin, but ordinary care washes them away.) You'll

feel the difference in

Woodbury's fragrant, richer

lather. Use it on your face.

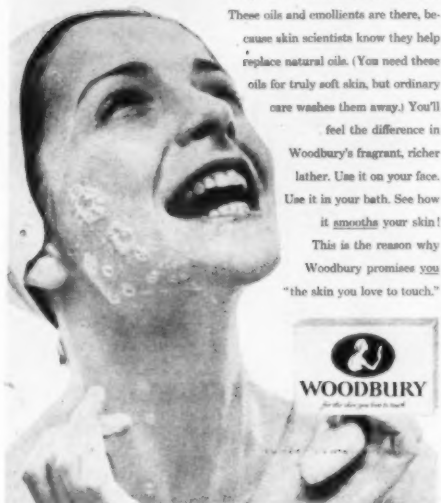
Use it in your bath. See how

it smooths your skin!

This is the reason why

Woodbury promises you

"the skin you love to touch."



How to make your life a bed of roses...

*Return to the soft feel of gloves on your skin.
the heady scent of flowers in the air.
the sheer luxury of having every inch of you
petal and powdered with Cashmere Bouquet
talcum powder.*



59¢
29¢



the illustration stopped them

but few placed much importance in what they read

Generally, cosmetic and toilet goods advertisements have a relative low interest level for readers. Noted scores fluctuate considerably, depending upon the attention-getting device employed as an illustration. The Cashmere Bouquet talcum powder ad and the Woodbury soap ad shown here serve as examples of this point.

Using the Starch Reader Impression Study provides some insight into what the readers thought about these two advertisements. The Reader Impression Studies obtain verbatim comments from readers on what the advertisement contents mean to them.

Cashmere Bouquet wanted to create the impression that using their talcum powder was like lying on a bed of roses. The words and picture were designed to create this association which, obviously, was supposed to be a favorable one. In most cases the pleasant association got across. However, there were two negative reactions expressed by a fair number of readers. Some did not believe that talcum powder could make you feel like lying on a bed of roses. Talcum powder for this group was used

mainly for the scent; references to the luxurious and relaxed feeling of talcum produced such comments as: "It never made my life a bed of roses"; "That's hokey. Powder doesn't relax me", or "I don't believe it". Another response pattern centered around the thought of lying on a bed of roses created by the illustration. These readers were very realistic in their association. They felt that "a bed of roses" would be uncomfortable. A third response pattern indicated an indifferent, uninvolved attitude toward the ad.

Woodbury used a large illustration to express enjoyment of a Woodbury soap user. The copy explained what the ingredients of the new Woodbury soap would

do for the user. Few readers showed involvement with the ad claims.

Women noticed the girl with the lather on her face. A few readers expressed interest in a soap that gave a rich lather but the other product claims produced few favorable or unfavorable comments.

In general, these examples would seem to indicate that an attractive illustration can stop the reader. Some of those stopped will read at least part of the copy but few place much importance in what they read.

The readership scores reported by Daniel Starch & Staff, Mamaroneck, New York, are:

	CASHMERE BOUQUET			WOODBURY		
	Noted	Seen- Assoc.	Read Most	Noted	Seen- Assoc.	Read Most
Per Cent of Readers	24%	22%	3%	19%	19%	3%
Readers Per Dollar	97	89	12	77	77	12

THE SATURDAY EVENING POST

IN THIS ISSUE

Short Stories

Novels

Articles

Special Features

THE COVER

SEP's new look

aims for

increased

readership



The October 1 Saturday Evening Post has a new look. The book has been completely overhauled typographically. This is the first major redo since 1942, and it involves changes in editorial policy as well as in the appearance of the magazine.

Why the overhaul?

Circulation is at a record high, but Editor Ben Hibbs, Executive Editor Robert Fuoss, and Art Editor Kenneth Stuart are looking ahead. TV has cut into reading time. To hold and to increase magazine circulation and readership in the intensifying battle for readers time, it was decided to make the stories and articles more enticing to read than ever before. Editorially, articles will generally be shorter than they have been. Typographically, a barrel full of great and small changes have been made. They add up to more white space, larger text type, a more graceful typography. If you will compare the October 1 issue to a preceding issue you will note the following specific changes.

The cover

No change here. Post covers are so well received and treasured that they are being kept as is.

Table of Contents

Here, and on editorial pages other than full color pages, second color rules and tint blocks are being dropped. On the title pages, gray rules, run in a fifth color, are being used. Display type is Bell. Article titles are in Baskerville and authors names in Baskerville Italic. Copy is upper and lower case. Leaders are light, with every fourth one skipped. Overall effect is a lightening of the page



compared to the type, the all caps, and the heavy leaders formerly used. The page is less crowded and psychologically looks like it can be read more easily and rapidly.

Department heads

Dom Grotesque, by Photolettering Inc., is used for such department heads as letters, Post Scripts, etc. Heads for the individual letters are in Bauer's Venus Bold.

Text

Baskerville is the text throughout.

SEP is all Monotype set, ruling out consideration of such faces as Electra, Fairfield and Caledonia. An old English version of Baskerville was selected for its combination of grace and color. 10 1/4/11 is used in the front of the book and 9/10 in back pages. The 10 1/4 Baskerville replaces 8 1/2/10 Century Schoolbook. There is more white space on the page around the headings.

The light Baskerville provides greater contrast between editorial columns and ads. White space is gained by cutting articles and writing them more concisely. A typical spread would have 30 less lines of copy than formerly.

Initials

To avoid gray monotony on full columns of type, initials are used. Two-line and three-line initials are Perpetua. Smaller stick-up initials are Bulmer. Paragraph leading above initialled paragraphs also gives change of pace to the column.

Story heads

An ATF Baskerville based on a Fry design is widely used for article titles and editorial display, but gothics, Futuras

and other faces will be used for change of pace and to fit mood of the story.

Margins

Larger page margins also give the new Post page an easier to read feeling. Here are the old and new margins for front-of-book article pages:

	Old	New
bottom	3/8	1 1/4
outside	3/8	1 1/8
gutter	3/8	3/8
top	3/8	1-1/16

Folios

Page numbers are set in Baskerville Old Style. Running title, which formerly appeared on every page, is now split across the gutter with the date of issue.

Numerals

In the text and on the title page numerals are in Bell. These figures were considered more graceful and pleasing than the Baskerville.

Ornament

Ornate rules and borders, especially on quotes inserted in the middle of editorial columns, have been simplified to plain, light rules.

Other changes

Cartoons are now open instead of boxed when they appear on a page with column rules. There is more space between ad and editorial columns.

Because research studies repeatedly show that italic is not as well read, it is used sparingly, for one line captions and small copy areas.

Credits are coming off pictures and will be boxed together on a forward page. Continued titles are set in Bell. Captions

that were formerly set in 10 Bodoni Bold are now 9 Baskerville. Bylines, up to now uniformly set in 18 Bodoni Italic, will now vary to fit the layout. A new colophon, employing Franklin's signature as it appeared on the Declaration of Independence, was designed by Susumu Tanaka.

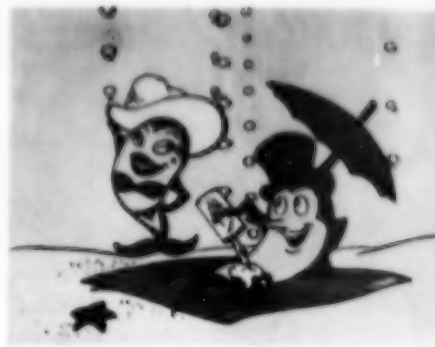
These changes were months in the making. Working with Art Editor Kenneth Stuart to develop and execute the new format, in addition to the art department, were Typographic Director Richard Ellis and Del Smith, Norman Race and John Hilpert of the Composition Department.



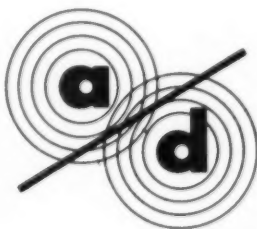
Kenneth Stuart has been Art Editor of SEP since December 1943. He is known for his own covers and inside illustrations, for his advertising illustrations, and as the biggest buyer of editorial art in magazine publishing. The continuing theme of Americana covers has been developed by Mr. Stuart so that today SEP covers are cherished, saved and framed. He is still active as a consulting AD, recently visited Sweden in that capacity, for Ahlen & Akerlunds Forlag, and was consultant to the War Resources Board. He is a member of the Philadelphia Art Directors Club and the NSAD.



31-B TELEVISION, LIVE COMMERCIALS
Agency: Harris & Whitebrook
Advertiser: Golden Gift



31-C TELEVISION, FULL ANIMATION
Artist: Bob Esslinger
Agency: Hirshon-Garfield, Inc.
Advertiser: Marlin Beer



The very youth of the Art Directors Club of Greater Miami, precludes any earthshaking professional revelations. But increased satisfaction can be derived from the fact that, from nothing, there is now a moving and competent visual force that is being developed on this tip end of America.

Incoming Club President and this year's Show Chairman, Bob Esslinger, addressing Awards Dinner.

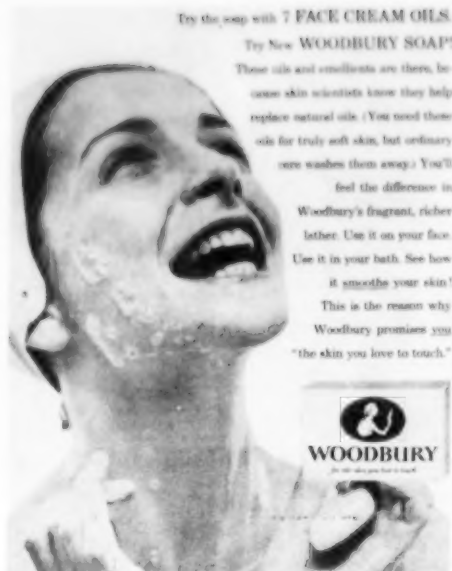
G
adve
teres
fluct
the
as a
quet
bury
ples
U
Stud
the
vert
Stud
read
tent
C
the
pow
The
to c
ousl
one
tion
two
fair
beli
you
Tal

Try the soap with 7 FACE CREAM OILS.

Try New WOODBURY SOAP!

These oils and emollients are there, because skin scientists know they help replace natural oils. (You need those oils for truly soft skin, but ordinary soaps wash them away.) You'll feel the difference in Woodbury's fragrant, richer lather. Use it on your face. Use it in your bath. See how it smooths your skin!

This is the reason why Woodbury promises you "the skin you love to touch."



How to make your life a bed of roses...

Come to the other end of flower power, skin. The lovely scent of roses in the air. The sheer luxury of having every inch of you scented and smoothed with Cashmere Bouquet.

cashmere bouquet



the illustration stopped them

but few placed much importance in what they read

Generally, cosmetic and toilet goods advertisements have a relative low interest level for readers. Noted scores fluctuate considerably, depending upon the attention-getting device employed as an illustration. The Cashmere Bouquet talcum powder ad and the Woodbury soap ad shown here serve as examples of this point.

Using the Starch Reader Impression Study provides some insight into what the readers thought about these two advertisements. The Reader Impression Studies obtain verbatim comments from readers on what the advertisement contents mean to them.

Cashmere Bouquet wanted to create the impression that using their talcum powder was like lying on a bed of roses. The words and picture were designed to create this association which, obviously, was supposed to be a favorable one. In most cases the pleasant association got across. However, there were two negative reactions expressed by a fair number of readers. Some did not believe that talcum powder could make you feel like lying on a bed of roses. Talcum powder for this group was used

mainly for the scent; references to the luxurious and relaxed feeling of talcum produced such comments as: "It never made my life a bed of roses"; "That's hokey. Powder doesn't relax me", or "I don't believe it". Another response pattern centered around the thought of lying on a bed of roses created by the illustration. These readers were very realistic in their association. They felt that "a bed of roses" would be uncomfortable. A third response pattern indicated an indifferent, uninvolved attitude toward the ad.

Woodbury used a large illustration to express enjoyment of a Woodbury soap user. The copy explained what the ingredients of the new Woodbury soap would

do for the user. Few readers showed involvement with the ad claims.

Women noticed the girl with the lather on her face. A few readers expressed interest in a soap that gave a rich lather but the other product claims produced few favorable or unfavorable comments.

In general, these examples would seem to indicate that an attractive illustration can stop the reader. Some of those stopped will read at least part of the copy but few place much importance in what they read.

The readership scores reported by Daniel Starch & Staff, Mamaroneck, New York, are:

	CASHMERE BOUQUET			WOODBURY		
	Noted	Seen- Assoc.	Read Most	Noted	Seen- Assoc.	Read Most
Per Cent of Readers	24%	22%	3%	19%	19%	3%
Readers Per Dollar	97	89	12	77	77	12



SEP's new look

aims for

increased

readership



The October 1 Saturday Evening Post has a new look. The book has been completely overhauled typographically. This is the first major redo since 1942, and it involves changes in editorial policy as well as in the appearance of the magazine.

Why the overhaul?

Circulation is at a record high, but Editor Ben Hibbs, Executive Editor Robert Fuoss, and Art Editor Kenneth Stuart are looking ahead. TV has cut into reading time. To hold and to increase magazine circulation and readership in the intensifying battle for readers time, it was decided to make the stories and articles more enticing to read than ever before. Editorially, articles will generally be shorter than they have been. Typographically, a barrel full of great and small changes have been made. They add up to more white space, larger text type, a more graceful typography. If you will compare the October 1 issue to a preceding issue you will note the following specific changes.

The cover

No change here. Post covers are so well received and treasured that they are being kept as is.

Table of Contents

Here, and on editorial pages other than full color pages, second color rules and tint blocks are being dropped. On the title pages, gray rules, run in a fifth color, are being used. Display type is Bell. Article titles are in Baskerville and authors names in Baskerville Italic. Copy is upper and lower case. Leaders are light, with every fourth one skipped. Overall effect is a lightening of the page

your child
Laxative?

your child
Laxative?

your child
Laxative?

your child
Laxative?

your child
Laxative?

your child
Laxative?

your child
Laxative?

your child
Laxative?

your child
Laxative?

your child
Laxative?

your child
Laxative?

your child
Laxative?

your child
Laxative?

your child
Laxative?



compared to the type, the all caps, and the heavy leaders formerly used. The page is less crowded and psychologically looks like it can be read more easily and rapidly.

Department heads

Dom Grotesque, by Photolettering Inc., is used for such department heads as letters, Post Scripts, etc. Heads for the individual letters are in Bauer's Venus Bold.

Text

Baskerville is the text throughout.

SEP is all Monotype set, ruling out consideration of such faces as Electra, Fairfield and Caledonia. An old English version of Baskerville was selected for its combination of grace and color. 10 1/4/11 is used in the front of the book and 9/10 in back pages. The 10 1/4 Baskerville replaces 8 1/2/10 Century Schoolbook. There is more white space on the page around the headings.

The light Baskerville provides greater contrast between editorial columns and ads. White space is gained by cutting articles and writing them more concisely. A typical spread would have 30 less lines of copy than formerly.

Initials

To avoid gray monotony on full columns of type, initials are used. Two-line and three-line initials are Perpetua. Smaller stick-up initials are Bulmer. Paragraph leading above initialled paragraphs also gives change of pace to the column.

Story heads

An ATF Baskerville based on a Fry design is widely used for article titles and editorial display, but gothics, Futuras

and other faces will be used for change of pace and to fit mood of the story.

Margins

Larger page margins also give the new Post page an easier to read feeling. Here are the old and new margins for front-of-book article pages:

	Old	New
bottom	7/8	1 1/4
outside	7/8	1 1/8
gutter	5/8	5/8
top	7/8	1-1/16

Folios

Page numbers are set in Baskerville Old Style. Running title, which formerly appeared on every page, is now split across the gutter with the date of issue.

Numerals

In the text and on the title page numerals are in Bell. These figures were considered more graceful and pleasing than the Baskerville.

Ornament

Ornate rules and borders, especially on quotes inserted in the middle of editorial columns, have been simplified to plain, light rules.

Other changes

Cartoons are now open instead of boxed when they appear on a page with column rules. There is more space between ad and editorial columns.

Because research studies repeatedly show that italic is not as well read, it is used sparingly, for one line captions and small copy areas.

Credits are coming off pictures and will be boxed together on a forward page. Continued titles are set in Bell. Captions

that were formerly set in 10 Bodoni Bold are now 9 Baskerville. Bylines, up to now uniformly set in 18 Bodoni Italic, will now vary to fit the layout. A new colophon, employing Franklin's signature as it appeared on the Declaration of Independence, was designed by Susumu Tanaka.

These changes were months in the making. Working with Art Editor Kenneth Stuart to develop and execute the new format, in addition to the art department, were Typographic Director Richard Ellis and Del Smith, Norman Race and John Hilpert of the Composition Department.



Kenneth Stuart has been Art Editor of SEP since December 1943. He is known for his own covers and inside illustrations, for his advertising illustrations, and as the biggest buyer of editorial art in magazine publishing. The continuing theme of Americana covers has been developed by Mr. Stuart so that today SEP covers are cherished, saved and framed. He is still active as a consulting AD, recently visited Sweden in that capacity, for Ahlen & Akerlunds Forlag, and was consultant to the War Resources Board. He is a member of the Philadelphia Art Directors Club and the NSAD.

NSAD club education projects

seek to raise scholastic standards, give

San Francisco and Washington are teaching the teachers; Rochester is educating its clients; Seattle has gone on TV; Miami is educating the community. Lectures and demonstrations to students, scholarships, exhibits, clinics, design contests, vocational guidance—these are some of the projects which translate the common knowledge of art education deficiencies into therapeutic action.

Guy Fry, chairman of the NSAD Committee on Education, has received reports from a number of the NSAD clubs. They are summarized here to bring ideas to all members for their own club programs. This is one vital area in which much work must be done to earn the professional status for which all art directors are striving.

Baltimore — The practical application

To introduce a degree of practical experience into the strictly academic classroom procedures, the club sponsored a series (its second) of monthly lectures and visitations at the Maryland Institute of Art. It was open to seniors and juniors in the Advertising Design, Illustration, Fashion Illustration and General Design courses. Titled "Commercial Art in Practice", it was designed to present the standard operating procedures in advertising agencies and art studios. The series ended with a symposium composed of all the speakers and students. Here advice was given as to portfolio contents for job-seeking. One credit was given for the course.

The program is slanted to prepare the student for the Baltimore art market.

Cincinnati — Lectures, exhibits

The third annual show was held in the Applied Arts Gallery at the University of Cincinnati to acquaint the students with the commercial work being done in the area. Members have given a lecture series to students at the University of Cincinnati, College of Applied Arts, and Cincinnati Art Academy and other art schools. Lectures and field trips include visits to firms engaged in various phases of the graphic arts. Special lectures are given to high school groups with individual counseling. Students are invited to attend open monthly meetings of the club when the program is of educational value.

A scholarship has been set up for the outstanding pre-senior Advertising Design student at the University. A similar scholarship for a commercial art student is planned for the Cincinnati Art Academy.

Members are serving on juries for school exhibitions and as advisors to job seekers for industrial and commercial concerns.

Chicago — Clinics, cooperation

In conjunction with the Chicago Federated Advertising Club, the AD Club conducted a series of clinics for the benefit of people who are interested in knowing more about creative thinking in advertising. Covered here are such subjects as research as an aid to creative effort, copy and art working together, sales promotion, direct mail, industrial advertising, how an agency art department, studio and free lance artist operate. Questionnaires were sent out at the end of the sessions, which were attended by well over 100 people nightly.

Villemot, the French poster artist, was imported to conduct a course in poster design for Club members. (Described in November 1954 ADSN).

A scholarship competition was conducted for a beginner and an advanced student for the Famous Artists School. The scholarships are donated annually.

A committee is in charge of special mailings to the membership. These consist of noting unusual publications, mailing pieces and other information for members.

A number of the Club luncheon meetings are educational programs.

Cleveland — Student awards

Four cash awards to students of merit at the Cleveland Institute of Art were presented by the Club.

A design competition, "Cleveland — World Port City", was held for up-coming local artists with an award of the full scholarship from Famous Artists School.

Detroit — Brochure design contest

An annual Brochure Contest is held in conjunction with the Annual Award Exhibition. It is conducted with the cooperation of universities and art schools in the

state. Its purpose is to stimulate interest in advertising design and afford the students a chance to have their design produced. The award-winning design must be prepared for production by the student winner. Awards are \$100, \$50 and \$25 plus several Honorable Mentions.

Members visit schools and universities and talk with graduating students, discussing the job-seeking portfolio and other subjects related to the novice artist in the advertising agency and studio.

Kansas City — Complete scholarships

Two four-year scholarships are made available to high school seniors in the city. They include complete tuition and supplies at the Kansas City Art Institute. One three-year Famous Artists School scholarship is also available to high school students.

Students are selected as follows: Those interested submit samples to their art instructor who in turn sends them to the committee to review. The selected top ten students and their parents are interviewed by the committee to assure home support and to confirm the financial need as well as the art ability. After this initial screening three students are selected and are under constant surveillance of the Club.

In addition to this program, lecturers from the Club address students bi-weekly at the Art Institute. They are also available to high schools and other educational institutions.

Los Angeles — Financial, verbal aid

Several variations on the scholarship idea are functioning as part of L.A.'s Club program. The \$250 annual partial scholarship to Frank Wiggins Trade School continues.

A unique plan to assist the art student with \$75 per month for each school year has found much interest. The student, after his schooling is over, pays back the money at the rate of 10% of his starting salary. There is no written agreement, only an understanding.

The Club is working on a supplemental plan in cooperation with local printers, typographers, art studios and advertising agencies which would function during the summer months.

Advanced students at the University of California can take advantage of a

plan to work out assignments with local ADs.

A speakers committee, consisting of ADs and illustrators, give 30-40 talks yearly at universities, museums, clubs and schools.

Rejects from the AD show are used for lecture material at the University. Parts of the Show were sent to the Long Beach City College to be used in conjunction with lectures.

The Club voted a \$100 membership in the Aspen Design Conference.

Miami — A special problem

The whole community was the student of commercial art during the Club's show this year. The influence of advertising and editorial art is just beginning to be felt in Miami. The Club assumed the responsibility of general education by providing great depth and variety in the number of art areas covered in their annual exhibition which was directed at commerce, industry and tourism. The show, which was without precedent in South Florida, was held at the University of Miami's Lowe Art Gallery.

The Club conducted a series of six panel programs designed to acquaint students with the possibilities of a career in the applied arts. Demonstrations of the development of an idea to finished printed form were given during the exhibition. There were also demonstrations of package design, point of sale units, etc.

The educational committee provided speakers to various high school clinics where job futures were discussed in open forum.

Milwaukee — Vocational guidance

A cooperative program has been set up with the Kiwanis Club of Milwaukee to give vocational guidance in the public and parochial schools. The program has included some 650 speakers who gave counsel to 24,000 students. AD club speakers and counselors talked to about 600 students on the general subject of art and advertising.

Montreal — Explorers

An ambitious program to educate members of the advertising profession and eventually the buyer and client is a perpetual project of the club. Progress is

reported slow, but improving.

The committee called The Explorers suggest and organize activities which bear on education. They keep in touch with the schools, offering advisory help pertaining to the technical formation of an artist to prepare them to enter the profession. All schools have, at one time or another contacted the club or some of its members for advice in placing and interviewing students.

The group has sponsored a series of unscheduled lectures from time to time, three to four a year, to which students and the public are invited. A large portion of the monthly meetings are devoted to lectures or demonstrations by members or invited speakers. Several members teach in the various local art schools part time.

The club is a patron supporter of The Montreal Museum of Fine Arts.

Each year a student receives from the club a scholarship to the Famous Artists Course.

New York — Forums, Godfathers

Eleven art schools—three outside of New York City—were invited to select five of their leading graduating students to attend the lecture series. Faculty members of the schools were also invited to be present. There were seven sessions with a different moderator each evening. Each moderator scheduled a group of specialists to participate in the forum.

In conjunction with the lectures, the students were given problems to solve: copy, instructions and a photograph of a package were given them from which to prepare a full page newspaper advertisement, a color car-card and a full color magazine page. Color slides were made of all entries for discussion and evaluation by a panel of critics.

One student from each school, whose work was judged best, received an award of a \$50 U. S. Savings Bond. The schools were asked to make the award at their commencement exercises in the name of The Art Directors Club of New York Scholarship Award.

Members of the Education and Scholarship Committee have "Godfathered" the scholarship students and have worked as liaison men with the schools through visits and lectures.

Rochester — Client education via slides

The committee has embarked on an ambitious program that should interest other clubs. Realizing that acceptance or rejection of professional work done depends largely on the personal taste of the client, the committee plans to show the clients in the area that a contemporary approach in advertising design need not be misunderstood. By means of slide lecture material an attempt will be made to show the relationship between all the contemporary forms of expression that constitute our present environment. It will show the change in trends from the Victorian era to the present times—in typography, interior decoration, architecture, painting, sculpture, fashion, industrial design, illustration and advertising design.

This packaged lecture should be ready for the road by the end of the year.

Besides this project, the Club co-operates with the Art School of the Rochester Institute of Technology by sending members to lecture to the advanced advertising design class.

The Famous Artists scholarship was presented to the winner of a contest which was open to residents 16 years or older.

San Francisco — School counseling

Counsel is offered to the directors of the four art schools in the vicinity. Students in these schools can take advantage of a panel of eight men—which include art directors, photographers, designers, art studio owners—for personal interviews. Guidance is given in procedures for employment and opportunities open to graduates. The work of the four schools is exhibited in the SAAD Galleries to give the art directors an opportunity to see the work of individual students and to give the ADs a chance to evaluate the schools' programs. The club is attempting to raise the standards of art education in the schools.

A scholarship fund is being set up in the name of the late Lloyd Meyers. The fund is contributed to by individual ADs, artists, agencies and other interested people, and should be ready for administration soon.

Two Famous Artists scholarships—one
(continued on page 65)

let's be practical!

Paste-pot and scissors are inevitable to the novice, say surveyed artists

Based on a survey by Richard G. Wiggin, Assistant State Supervisor of Art Education, State Board of Education, Richmond, Virginia. Edited by Dorothy N. Chopple.

One of the best ways to get into a heated argument with the average professional commercial artist is to ask him what he thinks of the kind of training given to young artists who drift in and out of his studio, for his impression of their naivete is all too clear and condemning. Most art school graduates are unprepared to start as apprentices; they expect to start at the top, obviously unaware of the degree of specialization in the art field today.

Richard G. Wiggin, Assistant State Supervisor of Art Education, Virginia State Board of Education, made a survey of the Commercial Artist's Views on Art Training. Apparently, artists and art directors are in agreement about the inadequacies of the commercial artist's education. The results of his survey reinforce those reported in the NSAD Art Education Survey of last year, which was published in AD&SN, July 1954 issue.

Mr. Wiggin sent questionnaires to a total of 500 commercial artists, advertising agencies and commercial art studios in New York, San Francisco, Chicago, and Los Angeles. Names were picked at random from the classified section of the telephone directories. The only stipulation was that the artist or firm be engaged in commercial work.

The questionnaire was given a preliminary appraisal by 50 Washington, D. C. artists chosen by the same method, and was subsequently revised. It contained 49 questions and involved 108 specific items relating to art materials, tools, knowledges, skills and attitudes.

Of the 500 artists receiving the questionnaire, 110 responded:

City	No. sent	No. returned
Chicago	100	30 (30%)
San Francisco	125	30 (24%)
Los Angeles	100	17 (17%)
New York	175	33 (19%)

The method of determining the rank order of each statement was to assign a numerical value for the position of each check mark:

0	2	4	5	8
Unimportant		Sometimes advantageous		Essential

Thus a check mark halfway between

"unimportant" and "sometimes advantageous" received a score of 2. A check mark over "essential" received a score of 8. The mean score for each statement was computed by averaging the ratings which each artist gave to that statement.

In computing the results, statements with a mean score of 0 to 2.999 were classified "unimportant"; 3 to 5.999—"sometimes advantageous"; 6.0 to 8.0—"essential".

Seventeen out of 50 traits were voted essential to "the inexperienced job-seeker" (the questionnaire was not concerned with the experienced professional artist). The 17 are listed in rank order:

- (1) Ability to execute art work cleanly, neatly and precisely.
- (2) Understanding of what constitutes an appropriate portfolio to show prospective employer (see box).

Suggested portfolio contents

- (a) Include only a few pieces, six to twelve at most.
- (b) Five or six pieces should represent the artist's specialty.
- (c) A few advertising layouts, including roughs, comprehensives and finished work.
- (d) Some spot drawings in ink and wash.
- (e) At least one actual reproduction of work done.
- (f) Have all work neatly matted and organized according to a prearranged plan of orderly demonstration.

- (3) High degree of eye-hand coordination.
- (4) Understanding of reproduction processes, how they operate (plant tours indicated), how to assemble job and mark it for reproduction.
- (5) Ability to do paste-ups of printed matter and illustrations.
- (6) Knowledge of recent trends in advertising design.
- (7) Willingness to serve an extended period of apprenticeship.
- (8) Knowledge of several basic alphabets, especially Bodoni, Caslon, Garamond, Futura, Alternate and Franklin Gothic.

- (9) Ability to make simple reductions and blow-ups.
- (10) Ability to execute rough layouts.
- (11) Working knowledge of two-point perspective.
- (12) Ability to retouch and clean-up a finished drawing to be reproduced.
- (13) Working knowledge of various types of Ben Day screens.
- (14) Ability to create original designs for advertising layouts.
- (15) Ability to translate ideas into an arresting design.
- (16) Ability to render objects in various styles and media, depending upon demands of the situation.
- (17) Working knowledge of three-point perspective.

Of the popular fields in which most art schools give their students design experience, only advertising layout was considered essential. Voted "sometimes advantageous" was direct mail work (ranked 28th), poster design (36th), design of containers and packages (38th), outdoor advertising (39th). Experience in decorative papers, cartoon drawing and textile and fabric design were considered "unimportant".

Just missing the "essential" rank ratings were the understanding of advertising agencies and publishing houses, ability to conceive ideas rapidly, and ability to copy freehand from photo or drawing of human figures and objects.

Typical of the many comments received on the importance of sheer drawing skill is the following: "This, I think, is the most important step in a student's and artist's life—his ability to draw. The rest follows." Also noted in the NSAD report of July 1954 was the lack of a sound drawing background.

However, except for the above mentioned drawing experience deemed desirable, other categories of drawing ranked 26th (human figure from imagination), 33rd (human figure in various styles and media), 34th (rendering of many types of textures), 35th (human figures reproduced in style preferred by client) and 41st (freehand copy of human model).

More important to the professional artist and art director is an apprentice who does not scorn the paste-pot and scissors and who has a basic production

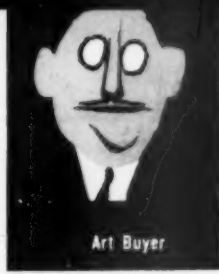
(continued on page 66)



Editor



Art Director



Art Buyer



Production



Designer



Ad Manager



Sales Promotion Mgr.



Photo Buyer

to get business . . . tell them where you are

list yourself in the

5

th

9000 Buyers!

Every year some 9000 buyers use the Buyers' Guide. They get the Guide in the February issue of Art Director & Studio News. This guaranteed circulation assures you of the widest coverage among buyers everywhere.

The best ad dollar buy!

Put yourself on file with the entire industry for as low as \$1.50. Tell them about yourself, list your services, give your phone, address, etc. Capitalize on the biggest advertising bargain available to artists and photographers.

Who's who in art/photography

ADSN's Annual Buyers' Guides have become the Who's Who and Where of the art direction field. You can't afford not to list yourself in the field's only annual directory — now in its fifth year.

Fill out the order form

Select the one or more categories from page 3 of this piece which describe your work. Fill out the order form on page 2. That's all there is. It's the simplest, quickest, cheapest and only way to file your name in the industry's Who's Who. Do it now to be sure you're in.

Do it now!

Send your listing in now. Corrections will be taken up to December 10th.

Annual Buyers' Guide

here's how



Instructions

● classified listings

(category numbers 1-202 on next page)

For individual artists, photographers, art suppliers, manufacturers, graphic arts firms or studios wishing to call attention to one or more of their specific services or products in the classified section of the Buyers' Guide.

1. Each listing is \$1.50.

2. Each listing consists of 3 lines. The first line is for your name and telephone number. The second line is for your street address, city and state. The third line is for advertising copy. You may use up to 45 characters (including spaces) in the third line.

3. Order as many listings as you wish. When ordering more than the order form will accommodate, use your letterhead for additional data.

4. Complete order form below. Type or print legibly. Put your third line copy on same line as corresponding classified listing number.

Sample classified listing:

Guy Fry KI 5-2448
1810 Rittenhouse Sq., Phila. 3, Pa.
public relations booklets, packaging

▲ Representatives listings

(category numbers 203-204 on next page)

For artists and photographers representatives.

1. List your artists and photographers on your letterhead. Complete order form below.

2. See sample listing. You may, in one or two words, list your artists or photographers media, subject, technique, etc.

3. Listings are \$1.50 for your name, address and phone, plus \$1.50 for each artist or photographer listed.

Sample representatives listing:

Don Arthur MO 7-5744
626 E. 38th St., N.Y.C. 16
Joan Mello, fashion artist, pastels
William Boro, men's fashion illustration

■ Studio listings

(category numbers 205-206 on next page)

For art or photographic studios who wish to call attention to a wide range of services in a single listing.

1. See categories 205 and 206 on next page.

2. Select the category you wish and note it on the order form below. Complete the order form, listing the

services you offer. Whether you list one or all services, the price for studio listings, Nos. 205 and 206, is \$5.00 each.

3. You may also order classified listings at \$1.50 each, as described above.

Sample listing:

205. ART STUDIOS

Ad-Art

217 North B'way, Wichita 2, Kansas

AM 5-4496

creative * design * direct mail * illustration * layout * lettering * mechanicals * packaging * posters * presentations * retouching * service * TV art * OTHER
folders and brochures

order form ART DIRECTOR & STUDIO NEWS • 43 E. 49th STREET, N. Y. 17 • PLaza 9-7722

YES, I want to be listed in the February 1956 issue in the 5th Annual Buyers' Guide, as follows:

Refer to instructions above

● classified listings at \$.150 each \$

▲ Representatives listings \$
\$1.50 for representative plus \$1.50 for each artist or photographer listed.

■ Studio listings at \$5.00 each \$

IMPORTANT!
REMITTANCE MUST
ACCOMPANY ORDER

NAME _____ ADDRESS _____

Print exactly as you wish it to appear in Guide

CITY _____ ZONE _____ STATE _____ TELEPHONE _____

For 3rd line copy for individual listings,
maximum 45 characters

Category Nos. 1-202
(See next page)

Category Nos. 203-206
(See next page)

● Number _____ 3rd line adv. copy
● Number _____ 3rd line adv. copy
● Number _____ 3rd line adv. copy
● Number _____ 3rd line adv. copy

▲ List your artists, photographers, on your letterhead
■ Number _____ services offered
■ Number _____ services offered
■ Number _____ services offered

DEADLINE FOR LISTINGS IS DECEMBER 1, 1955. DON'T WAIT—GET YOURS IN NOW.

category index

● classified listings (1-202) Listings 1-202 are \$1.50 each.

ART

1. advertising design
2. airbrush
3. annual report
4. architectural rendering
5. art directors, consultant
6. art supplies
7. book jackets
8. booklets, direct mail
9. Bourges technique
10. car cards
11. cardboard construction
12. caricatures
13. cartoons
14. catalogs
15. charts
16. color separations
17. comic books
18. continuities
19. convention caricatures
20. displays
21. exhibits
22. fine art for industry
23. greeting cards
24. ideas
25. labels
26. layouts
27. letterheads
28. maps
29. mechanicals
30. oil painting
31. package design
32. pen and ink
33. pharmaceutical design
34. point-of-sale
35. portraits, painting
36. posters
37. presentations
38. product design
39. products styling
40. props
41. record albums
42. Ripley technique
43. scale models
44. scratchboard
45. sculpture
46. small space ads
47. spots
48. trade marks
49. wash drawing, b&w

(other)

ILLUSTRATION

50. aeronautical
51. animals
52. automobiles

53. characters
54. chemical
55. children
56. children's books
57. decorative-humorous
58. farm animals
59. fashion & style
60. figure
61. flowers
62. food
63. furniture
64. general
65. glamour
66. historical
67. home furnishings
68. humorous
69. industrial
70. interiors
71. landscape
72. marine
73. medical
74. men
75. men's hands
76. product-still life
77. crops
78. scientific
79. shoes
80. sport
81. still life
82. story
83. stylized
84. symbolic
85. technical

(other)

LETTERING

86. alphabets, designed
87. comp. lettering
88. illuminated lettering
89. Leroy lettering
90. lettering
91. paste-up alphabets
92. photo, film, process
93. presentation

(other)

RETOUCHING

94. art
95. carboys
96. color toning
97. dye transfer
98. fashion
99. Flexichrome
100. industrial
101. Kemart
102. photo, b&w
103. photos, color

104. products
105. renderings
106. technical
107. transparencies

(other)

TV

108. animation
109. art
110. cartoons
111. direct color prints
112. film production
113. historical
114. lettering
115. models
116. props
117. slides
118. story boards
119. titles

(other)

PHOTOGRAPHY

120. aerial
121. animals
122. architectural
123. babies
124. cats & dogs
125. children
126. color
127. editorial
128. experimental
129. fashion
130. food
131. general
132. horticultural
133. illustration
134. industrial
135. interiors
136. location
137. motion pictures
138. murals
139. photo agencies
140. portraits
141. Printons
142. products
143. props
144. publicity
145. reportage
146. resorts
147. set design
148. slide films
149. sports
150. still life
151. stock photos
152. strobe
153. trick photography

(other)

PHOTO REPRODUCTION SERVICES

154. b&w prints in quantity
155. carboys
156. color assemblies
157. color prints in quantity
158. color separations
159. copy of artwork
160. duplicate transparencies
161. dye transfer prints
162. Ektacolor
163. Ektachrome processing
164. enlargements
165. Flexichrome
166. montage
167. photocomposing
168. photo murals
169. reproportioning
170. screened veloxes
171. slides
172. strip-ups
173. 35mm negs. & positives
174. 3-D dye transfers
175. transparencies
176. transparency art
177. viewgraph slides

(other)

COPY PRINTS

178. blueprints
179. color film strips
180. colorstats
181. copy prints
182. Oxalids
183. ozachromes
184. photostats
185. photostats on acetate, in opaque black or white
186. van dykes
187. visualcast slides

(other)

GRAPHIC ARTS

188. acetate proofing
189. advertising presentations
190. display manufacturers
191. general
192. labels
193. letter services
194. lithography
195. multilithing
196. photoengraving
197. printers, letterpress
198. silk screen printers
199. type foundry
200. typographers, hand
201. typographers, machine
202. typography, old-fashioned

(other)

▲ representatives listings (203-204) Listings 203 and 204 are \$1.50 each, plus \$1.50 for each artist or photographer listed.

ARTISTS REPRESENTATIVES

203

PHOTOGRAPHERS REPRESENTATIVE

204

■ studio listings (205-206) Listings 205 and 206 are \$5.00 each regardless of number of services listed.

ART STUDIOS

205. (List any or all on order form)

- ☐ creative
- ☐ design
- ☐ direct mail
- ☐ illustration
- ☐ layout
- ☐ lettering
- ☐ mechanicals

- ☐ packaging
- ☐ posters
- ☐ presentations
- ☐ retouching
- ☐ service
- ☐ TV art

(other)

PHOTO STUDIOS

206. (List any or all on order form)

- ☐ children
- ☐ fashion
- ☐ food
- ☐ illustration
- ☐ industrial
- ☐ interiors
- ☐ location

- ☐ motion pictures
- ☐ product
- ☐ reportage
- ☐ slide films
- ☐ still life
- ☐ TV

(other)

the **5**th Buyers' Guide

the only Who's Who published for advertising artists, illustrators, art and photographic studios and graphic art suppliers. Industry wide distribution guaranteed.

The Guide is for the buyer

Here, in one issue, is practically the entire working art and photo industry, plus many graphic arts suppliers. It's part of your subscription to Art Director & Studio News. The Buyers' Guide has the support of the National Society of Art Directors, its 21 chapter clubs and many advertising art groups and guilds.

The Guide is for the seller

It helps you reach your market: all types of firms, agencies, publications; buyers in every level of industry, government and advertising. The Guide is designed for quick, easy use throughout the

year. It helps the buyers find you—wherever you are, wherever they are. As an artist told us, "It's like going into a telephone special classified directory just aimed at this field. That alone is worth \$1.50."

Special National Industry File

One listing in the Guide automatically enters your name into our address file. This file is maintained for the use of anyone. There is no charge for the service. Time and again, we have helped buyers "find" the professional for whom they may have spent days in search. This is another AD&SN service to the field.

you get results* results* results*

in Art Director & Studio News

AD&SN is the market place for art, photography and graphic art services. Tell your sales story in the Buyers' Guide issue or use AD&SN every month to get your sales message to more buyers at bargain rates.

AD&SN is a proven sales builder. It has gotten accounts for artists and photographers who once believed it couldn't be done.

AD&SN has the circulation, read-

ership, penetration, coverage and acceptance to open up new accounts and reactivate old ones.

AD&SN is the only magazine edited exclusively for the buyer of art, photographic and graphic art services.

You can have AD&SN work for you as your "salesman!" Call PLaza 9-7722 or write: 43 E. 49 Street, New York, N. Y., for full information, rates.

**Listings in previous Buyers' Guides have brought in orders running into the hundreds and even thousands of dollars. Where else can you advertise to the entire ad art market for so low as \$1.50?*

In Chicago



Smiling pitcher gives Kool-Aid personality

Often it's the commonplace with an unusual twist that makes a great advertising idea and the smiling Kool-Aid pitcher is an example. A big pitcher was the obvious way to illustrate the economy theme of the Kool-Aid campaign—a 5c package makes two quarts. But Marv Potts, Art Director (Foote, Cone & Belding, Chicago) thought of an unusual twist so original it made the campaign outstanding and has provided what may become one of the famous trademarks of all time.

A smiling face, drawn with one finger on the frosty pitcher of Kool-Aid—the kind of drawing every person has made during childhood on a frosty window pane—makes the pitcher a stopper and gives Kool-Aid advertising a personality that is unique.

Marv Potts gives credit to his eight year old son for helping with the idea. He had been worrying about what to do with the Kool-Aid layout—he had the pitcher in it but wasn't satisfied. Then he happened to see his young son drawing pictures with his finger on the window pane. This suggested to him a finger-drawing on the pitcher.

The smiling face has a natural appeal for children—Kool-Aid's most important customers. And it strikes a nostalgic chord with adults for it reminds them of a common childhood experience.

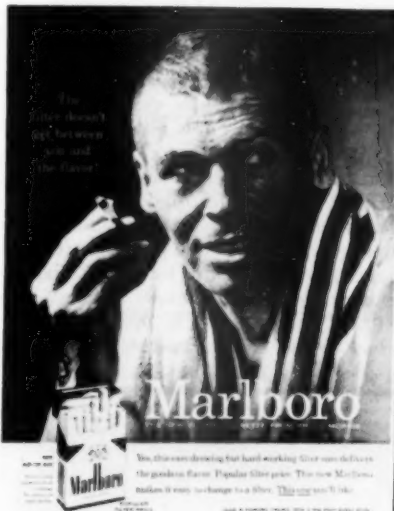
Kool-Aid uses the pitcher as an exclusive feature to identify all Kool-Aid advertising and to integrate all media. It talks in the Comic ads—headlines are blurbs, and copy points are also made in blurbs from little stick figures.

The pitcher comes to life in TV commercials where both sound and motion can be used. The animated pitcher talks and sings in these commercials which won a first in the Chicago Federated Advertising Club competition.

On Outdoor boards a child's hand is

shown completing the drawing of the face on the pitcher. The Kool-Aid posters won first in the soft drink classification in the National Outdoor competition and third Grand Prize.

Jim Michener is responsible for the pitcher art work and Jim Hicks for the match stick figures.



Model AD Or vice versa. Here Leo Burnett AD and VP Andy Armstrong models for national Marlboro ad. Rugged, masculine, non-professional models were sought for the campaign and Andy, after 9 years of selecting models for Burnett accounts, winds up posing himself.

Color standardization a step nearer, says Snyder

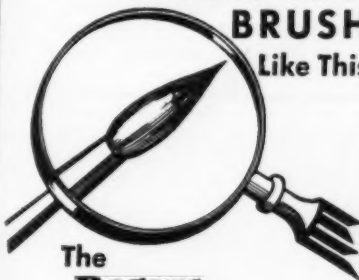
Color standardization, a uniform basis for comparing color copy and color reproduction is a major problem facing the art directors, photographers, editors, color print laboratories, Joseph H. Snyder told the National Industrial Photographic Conference in Chicago. Snyder, President and General Manager of Color Corporation of America, headed a panel on industrial color problems. Panel member Dr. Vincent Hall, physics department head, Time-Life Inc., Springdale, Conn., told of his recent findings on the optimum conditions for comparing color prints or transparencies with reproductions. Still in the develop-

ment stage, the system aims to bring nearer the day when all concerned can see and compare copy under uniform and most favorable conditions.

15 photographers honored by Ansco at PAA meet

Fifteen professional photographers were given awards in recognition of their contributions to the Ansco Gallery of Outstanding Portraits. Awards were made by Dr. Leopold Eckler, Vice-President of General Aniline & Film Corp. and General Manager of Ansco.

You Have Never Used
a Water Color
BRUSH
Like This!



The Regent Series "300"

The hair in the "300" is superior to any. It is from a carefully accumulated hoard of the very finest sable which occurs only in minute quantities and heretofore has been too little to bother with commercially. You'll find its greater spring, and its ability to hold its shape, even in harsh mediums, well worth the small extra cost.

0	1	2	3	4	5	6
\$1.00	\$1.20	\$1.45	\$1.90	\$2.40	\$3.10	\$3.75

THE FLAX CO.

176 N. WABASH AVE. CHICAGO 1

Financial 6-4395
ARTISTS MATERIALS
DRAFTING SUPPLIES
HOBBYCRAFTS

"None but the best"

ARTISTS' SUPPLY COMPANY

209-215 NORTH WABASH AVE., CHICAGO
RAndolph 6-8881 ANdover 3-8238

Present at the 75th annual convention of the Photographers Association of America to receive the awards were: Laurence W. Blaker, Manhattan, Kansas; Carl W. Blakeslee, Tampa, Florida; Horace J. Chase, New Albany, Indiana; Louis F. Garcia, Dallas, Texas; Paul Linwood Gittings, Houston, Texas; James R. Metcalf, Harrisburg, Illinois; Clarence Premo, Potsdam, New York; Mills Steele, Greenville, South Carolina.

Other photographers, similarly honored, but unable to attend the presentation ceremonies were: Bradford Bachrach, Newton, Mass.; Fabrian Bachrach, Newton, Mass.; George Carragone, Houston, Texas; Edward T. Simons, Winston-Salem, N.C.; John Steele, Toronto, Canada; Edward J. Toplitt, Beverly Hills, Calif.; Fonville Winans, Baton Rouge, Louisiana.

PAA honors 26 at 75th convention

Photographers' Association of America honored 26 individuals, publications, museums and societies for their personal efforts to advance professional photography. The citations were announced during a special ceremony at the 75th Anniversary Convention and Trade Show of the PAA.

Honored were: Ansel Adams, American Museum of Photography, Arizona Highways Magazine, Louis Philippe Clerc, Joseph Costa, Walt Disney, George Eastman House, Dr. Harold E. Edgerton, Dr. John Eggert, Helmut Gernsheim, A. Aubrey Bodine, Ralph M. Evans, Rev. Bernard R. Hubbard, Industrial Photography Magazine, Dr. Edwin H. Land, Life magazine, Milwaukee Journal, National Geographic Society, Edward S. Purrington, Capt. Robert S. Quackenbush, Jr., Radio Corporation of America, Charles Rosher, H. A. Schumacher, Dr. Cyril J. Staud, and Margaret Bourke-White.

Pictures by firefly light?

Donald McMaster, Eastman Kodak Co. Vice-President and General Manager, wasn't kidding when he told the Master Photographers that within 75 years we might be able to take pictures with just the light from a firefly.

Addressing the group at the Photographers Association of America convention in Chicago, he predicted great increases in film speeds in the years ahead.

Among his forecasts he said film speed can be increased at least another 100 times. He also predicted:

Film processing—both black-and-white

and color—will become much simpler and quicker.

Color picture quality will continue to improve, and color film speeds should eventually be as fast as black-and-white films.

Medical motion picture radiography will become widely used as a tool for diagnosis by doctors.

New types of photosensitive materials will come into use, especially in the graphic arts field.

Designer Chapman forms research organization

Chicago industrial designer Dave Chapman has formed Design Research, Inc., as an affiliate of the parent firm of Dave Chapman, Industrial Design. Important among reasons for formation of the new service organization is the growing interest in the research aspects of design as a management tool to insure basic investment in tools and equipment for long-range industrial planning.

Typical of proposed investigations will be analysis of architectural trends which may provide clues to trends in major appliances and equipment for the home. Long range studies being undertaken by the organization take into account the trends that will effect the living patterns of people, form new social patterns and create a new set of standards of wants and needs. Industrial growth is planned—it doesn't just happen. Analysis of future markets has always been a basic part of the development research in programs of product, package, display or architectural design, according to Mr. Chapman.

Photographers celebrate 75th anniversary

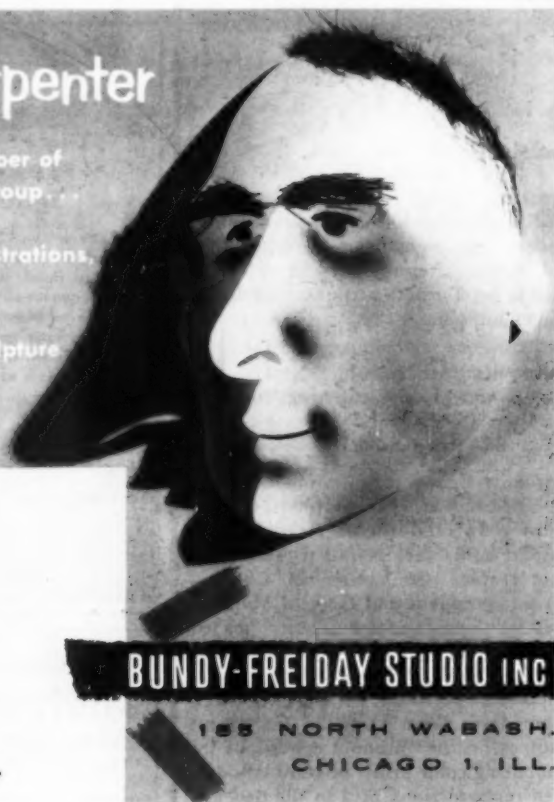
Photographers' Association of America held their 75th Anniversary Convention and Trade Show in Chicago August 13-19.

Purpose of the meet was to bring professional photographers of Canada and the United States together to discuss and exchange latest ideas and techniques in their fields.

Featured speakers at the Awards and Masters Banquets were Yousuf Karsh, photographer and statesman, and Donald McMaster, vice president and general manager, Eastman Kodak Co. Other key speakers were William W. Carrier, Jr., advertising and illustrative photographer of Memphis, and Charles E. Kerlee, New York commercial photographer. Special citations were awarded to persons who have contributed to the advancement of professional photography. Commemorative plaques were

Brent Carpenter

versatile member of
our creative group...
specializing in
humorous illustrations,
caricatures,
display design
and paper sculpture



simpler
continue to
ls should
and-white

ography
tool for

materials
y in the

ve Chap-
rch, Inc.,
of Dave
important
the new
wing in-
of design
re basic
ment for

igations
l trends

trends in
ent for
s being
on take
ll effect
rm new

w set of
ustrial
ust hap-
has al-
develop-
product,
design.

America
vention
gust 13-

bring
Canada
discuss
l tech-

eds and
Kanh.
d Don-
gen-
Other
Carrier,
photog-
E. Ker-
photog-
rded to
to the
photo-
s were

presented to Eastman Kodak Co., Du-
pont and Ansco for their significant
contributions to the advancement of
photography. A special award was given
to Robert Cummings for his portrayal
of a commercial photographer on his
television series, therein contributing to
the nationwide appreciation of profes-
sional photography.

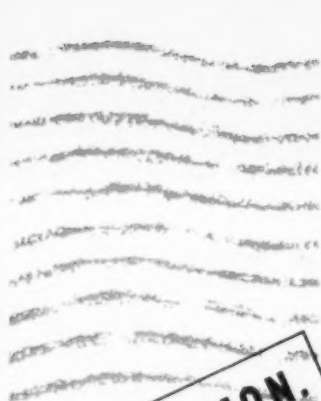
Some of the features of the conven-
tion were the technical sessions, the
trade show and manufacturers exhibit,
the print exhibition, a special historical
exhibit, symposiums, hand color clinics
and print analysis.

In addition the second annual Photo-
Journalism Short Course was presented.
On the program were: Phillippe Hals-
man, New York free-lance; Vern Whaley
picture editor, Chicago American; Tony
Spina, Detroit Free Press; Arthur L.
Witman, St. Louis Post-Dispatch; Russell
V. Hamm, Chicago Tribune; Charles
Knoblock, Associated Press; Thomas
Abercrombie, Milwaukee Journal; Don
Mohler, General Electric; and Gordon
Kuster, Columbus Dispatch.

The Short Course is sponsored jointly
by the Photographers' Association of
America, the National Press Photogra-
phers Association, the Chicago Press
Photographers Association and the En-
cyclopedia Britannica.

Chicago studio news

Lewis & Hoover Studio has added
Pete Eaton as a "designy-type" cartoon
specialist and Pete Miller as design illus-
trator... Additions at Stevens-Gross
Studios are Allen Lehtis and George
Joner as artists, and Ronald Krajewski
in the photo department. Dick Hart has
been back doing mechanicals and as-
semblies... At Nugent-Williams Studios
Frank Perrine and Olaf Gladis added to
the photo department and retouching
department respectively... Interested in
improving the quality of available Chi-
cago models, Nugent-Williams and Jim
Brown have volunteered their services
to the Chicago Advertising art field to
make tests of promising models... De-
signer Lloyd Chase to Bundy-Freiday
Studio; he is specialist in packaging,
p.o.p. and design illustration... Feld-
kamp-Malloy appointed Jack LaBash
as head photographer and director of
photographic division... William Mof-
fet Jr. added as layout man at Kling
Studios. Frank Toler has been ap-
pointed southern rep in Tennessee,
Georgia, Alabama and Kentucky...
Tempo participated in a study group
on special techniques of copy prepara-
tion in relation to the various mechani-
cal reproduction processes. Experts from
the printing crafts cooperated.



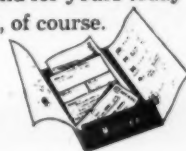
RECD. MON.

OUT TUES.

Near or far, distance is
leading advertisers and agencies
in typography. Wherever they are, they

no barrier when
want the very finest
turn to Monsen.

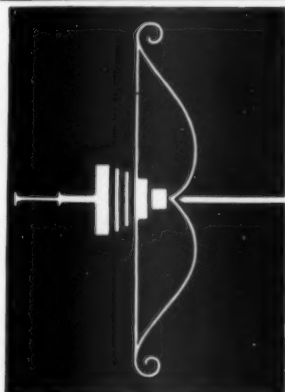
Why not you, too? Our specialized mail service brings you
practically next door, without a penny extra cost. Monsen pays
the postage both ways—anywhere. Our Typography-By-Mail kit
makes it as easy to order as using the phone. Send for yours today
and see for yourself. No obligation, of course.



MONSEN-CHICAGO 11, 22 East Illinois Street

MONSEN-LOS ANGELES 15, 928 South Figueroa Street

MONSEN-WASHINGTON 1, D.C., 509 F Street, N.W.



WESLEY BOWMAN STUDIO-INC.

Photography

360 N. Michigan Ave. · Chicago 1, Ill.

FREDERIC RYDER COMPANY TYPOGRAPHERS • DESIGNERS

PHONE: Michigan 2-3900

IN THIS SHOP we do not attempt or pretend to spread our
shot. We are, frankly, *specialists*. Our objective, as for 17 years
past, is *quality typography* and *distinctive typographic design*.
The Ryder aim is to submit your material to our accumulated
skills, our long experience with the broad range of fine available
type faces. We will give you proofs that are truly outstanding.



500 North Dearborn Street, Chicago 10, Illinois

FOR
YOUR
EVERY
NEED

STRIP FILMS
PROJECTION SLIDES
FLIP OVER CHARTS
FOR
DIRECT SELLING
TRAINING PROGRAMS
SEMINARS
MEETINGS
DEMONSTRATIONS
SAFETY PROGRAMS

W. H.
HOEDT
STUDIOS INC.

LO-7
3608

creative
photography
by

Peter Dant



Phila. retailers attack bait ads

Bait advertising in the Philadelphia area is being attacked from many angles. Furniture retailers have written a code, drawn up by the BBB and are raising a \$5,000 fund to make it effective. A watchdog committee will work with the DA's office to spot and curb violators.

BBB has also developed a code for appliance and TV dealers. Among the taboos — misleading illustrations. A \$25,000 fund is putting teeth into the drive.

Revisions of state laws to make bills affecting bait ads more effective are being backed by The Retail Floor Covering Ass'n.



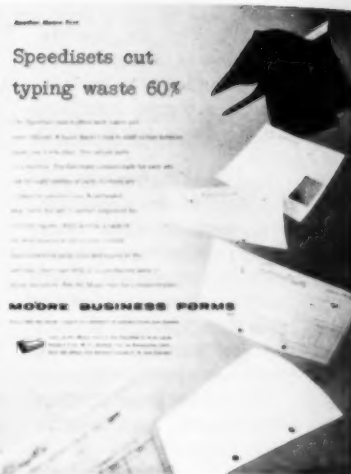
How much money will be raised each year?

Daily we save Profit sharing plan is explained in two-color booklet with friendly illustrations by Boris Drucker. AD was Paul Darrow, N. W. Ayer.

Sam Dalton grants scholarship to Museum School

Samuel Dalton, President of Typographic Service, has given the Philadelphia Museum School of Art a scholarship grant of \$4,000. Each year for four years \$1,000 will be spent. A group of second year students will be selected by Emanuel Benson, dean of the School, and Raymond Ballinger, head of the Advertising Department. A committee of members of the Art Directors Club of Philadelphia will make the final selection and award the scholarship.

Speedisets cut typing waste 60%



Product pattern A straight showing of the product, Moore Business Forms, would attract as many people as a "straight on shot of a multiplication table", says agency N. W. Ayer. Solution: Forms were arranged in eye-catching patterns and photographed from unusual angles. Forms are in pastel colors against deep blue background.

Hanes Sport Shirts... for men of action!



Young men of action Hanes washable clothes for boys features gaily drawn and colored "men of action" dueling a la D'Artagnan, discovering the North Pole, and in Davy Crockett cap of course. AD was N. W. Ayer's Chuck Ax. Art by Mary Blaik.

A staff of 60 at your service



ARCH ART, INC.

Philadelphia's most
comprehensive art studio

1913 Arch Street • Locust 7-1180

Contact
Tom Considine
Jack Hebenstreit
Jos. W. Korninsky
Paul Sonstein
Don Swanson

Philadelphia Art Supply Co.

Philadelphia's most complete stock of
art and drawing materials.

- Bourges sheets
- Craftint
- Kemart materials
- Zipatone
- all graphic art supplies

Send for our 200-page catalog
on your letterhead

25 S. Eighth St. • Philadelphia 6, Penna.
Market 7-6655 • Prompt delivery service

FOR THE FINAL TOUCH IN **COLOR** RETOUCHING NUNAMAKER STUDIO

20 S. 15TH ST., PHILA. 2, PA. LO 7-1893

FOR BRILLIANT, INTENSE TONES
DR. PH. MARTIN'S
RADIANT CONCENTRATED COLORS
exclusively formulated for
designer, illustrator, artist
perfect for pen,
brush, or airbrush.
Dealers write—
B. ARONSTEIN & CO.
40-28 149th St., FLUSHING, N. Y.

trade talk

ART DIRECTION CHICAGO: Andrew Armstrong, Vice Pres-

ident in charge of art, Leo Burnett Co.,
named to the Board . . . CLEVELAND: **Jack
Conyers** to art department of Meldrum &
Fewsmith. Jack had been with studio
Montgomery, Fessenmeyer & Ward for past
7 years . . . DENVER: **Paul Busch** named AD
at Boccarm Dunshee & Jacobsen . . . EU-
GENE, ORE: **Nada Zawodny** now AD at
Herb Michael & Associates . . . HONOLULU:
David J. Hemming to N. W. Ayer. Studied at
Chouinard Art Institute and Chicago Art In-
stitute . . . LOS ANGELES: Hixson & Jorgensen
named **Arthur J. Sherman** head AD. Was
formerly with McCann-Erickson in N.Y. . . .
MINNEAPOLIS: **Herb Mason** to Bozell & Jacobs
as executive AD and production manager . . .
Kerker Peterson Hixon Hayes named two new
ADS, **Thomas W. Donovan** and **Robert F.
Hedderley** . . . NEW YORK: **Salvatore Lodico**
to creative AD at Monroe F. Dreher . . . Ken-
yon & Eckhardt adds four: **Charles Silver** from
creative head at Grey Advertising; **Paul
Martin**, from commercial TV consultant in
England; **Rickard Baker** from Cortez Enloe,
and **William Feuerhake** . . . **Howard Murphy**
to AD at Gimbels. Was formerly with Jordan
Marsh in Boston, L. Bamberger Co., Newark,
and Macy's in N. Y. . . . **Carlo Ammirati**, AD
at Hecht's 14th Street and Abramson's in
Flushing has resigned. Now freelancing from
16 E. 23rd St. . . . **Gerald Astor** named picture
editor of Sports Illustrated . . . **Frank Salazar**,
formerly with Raymond Loewy Associates,
now with J. Walter Thompson Co. . . . **Leonard
P. Leone** is now AD of Bantam Books. Was
formerly with Friend Reiss agency and Argosy
magazine . . . PHILADELPHIA: **Robert D.
Dunning** added to art department of N. W.
Ayer, transferring from Honolulu office . . .
PITTSBURGH: **William E. Hagerling**, former
instructor of advertising design, Art Institute
of Pittsburgh, to AD at Sykes Advertising . . .
RICHMOND, VA.: **Alfred M. Cascino** from
AWL & G Advertising in Baltimore to Cargill
and Wilson . . . ROANOKE, VA.: Houck &
Co. named **Edwin R. Deady**, AD, a VP; **Chris
Jamison** to assistant AD, and **Leon Mitchell**
to production director. **Walter Benke** and **George
Solonowitsch** to the art staff . . . SAN FRAN-
CISCO: **Thomas J. Sexton** to N. W. Ayer.
From L.A., he is a recent Chouinard gradu-
ate . . .

ART & DESIGN CHICAGO: Gregory Thornton named

Vice President of Ray Shaffer Studio . . .
DAYTON: **Haggeman, Bergen-Patterson** opened
at 112 . Second St. . . LOS ANGELES:
Harry O. Diamond moved to 595 Linda Vista
Ave., Pasadena, and **Robert H. Clark** to P. O.
Box 516, Dana Point, Cal. . . . MINNEAPOLIS:
Olmstead & Foley named **Robert Gordenier** to

lettering



It
was
easy with

"SPEEDBALL" VERSATILE PENS

They're great for fast draw-
ing and lettering. Designed
by an artist for artists.
SPEEDBALL is one of the
most versatile—most useful
art tools in the world.

36 SIZES
AND 5 STYLES

—all with triple ink reservoirs.

Ask for
"SPEEDBALL"

Pens, Inks in various
colors—also lettering,
cartooning and drawing
sets and books at your
nearest Art Supply



C. HOWARD **HUNT** PEN CO.
Camden 1, N.J.
Send 6¢ in stamps for large charts on lettering

WECO Studio



COMMERCIAL PHOTOGRAPHY • 14 EAST 39th ST. • MU 5-1864



**FOR
PERFECTION
IN
package
design**

**ROY HORTON
STUDIOS**
145 EAST 52 ST. • N. Y.
PLAZA 3-4914

Quality **STATS** **4**
PLANTS
FOR YOUR
EXACTING
JOBS...
MATTE
GLOSSY
STIPPLE for TV
WATER COLOR

830 FIFTH AVE
299 MADISON AVE
261 EAST 44th ST
7 EAST 47th ST

AMERICAN BLUEPRINT CO. Inc.
7 EAST 47TH STREET • PLAZA I-2240 • NEW YORK

Ralph Marks Color Labs.

- Carbro
- Dye Transfer
- Colorstats
- Flexichrome

344 East 49

EL 5-6740



trade talk

its art staff . . . NEW YORK: **Harry Fredman** now with Illustrators Group, 184 E. 72nd St. . . **Herman Barnett** has opened Adverstats to serve agencies and studios, 13 E. 53rd St. . . **Gregori-Gelb Associates**, editorial and advertising art service, opened at 33 W. 42nd St. by **Donald Gelb**, former AD at Bantam Books, and **Leon Gregori**, commercial artist . . . **Henry Drefuss** winner of a Neiman-Marcus Award for his contributions to the American way of life . . . **Norman M. Graber** and **Mann Associates** have merged to form **Graber-Mann Associates** at 1776 Broadway, CI-7-1124. **Miss Peraldo**, formerly with Wm. H. Weintraub agency, is client contact director . . . **Siccasel Studios** to larger, custom designed quarters at 21 W. 45th St. New York 36, CI-6-3968 . . . Designer and artist **Gene Walther** has established a design consulting service at 30 Park Ave . . . **Tom Johnstone**, Johnstone & Cushing, is author and publisher of RCA Victor's record "I love you". Lyrics are a repeat of the title, on both sides . . . **Di Franza-Williamson Associates** at 39 W. 55th St. have Miss New York 1955 as their receptionist. **Diana Deutsch** is also an artist and is studying at Pratt Institute . . . **Korby Associates** moved to new and better quarters at 44 W. 56th St. . . **Charles Heston Associates** is new name for Nutley-Heston, 30 E. 39th St., MU 3-2334. Ten year old studio has an integrated service including art, layout, illustration, package design, presentations, 3D displays, color and b/w retouching and Flexichrome . . . **Herb Lieberman** and **Lester Sabar** have formed "Art and Production Corp." at 53 E. 34th St. Offer coordinated planning and purchasing of graphic arts services . . . SAN FRANCISCO: **John P.C. McMurrin** to Walter Landor & Associates as executive assistant to the president . . . artists **Bill Hyde**, **Bruce Butte** and **Lowell Herrero** have opened Butte, Herrero & Hyde for complete unit design service including art direction, decorative and humorous illustration, lettering and package design.

AGENCIES

AKRON: **Norman Malone Associates** moved to 161 Ash St. . . BEVERLY HILLS: **Byron H. Brown & Staff** to 3719 Wilshire Blvd. from 8421 Wilshire Blvd, L.A. . . BOSTON: **David Malkiel Advertising** from 172 Newbury St. . . **Capp-Hample** formed at 145 Pinckney St. New York office is at 17 E. 45th St. Partners are cartoonist Al Capp and copywriter Stu Hample . . . CHICAGO: **Powell & Schoenbrod** from 7728 N. Sheridan Rd. to 430 N. Michigan Ave . . . James P. Cody formed **Cody Advertising** at 30 W. Washington . . . DENVER: **Bill Bonsib Advertising** and **Galen E. Broyles** merged under latter's name. Will shortly move into new building being built for it . . . DETROIT: **Hacker, Hull & Vincent** formed at 605

TIRE OF MUSTY SMELLING PLASTIC SPRAYS?

art directors will **LOVE**

acrolite
PEPPERMINT

new plastic spray that's "WORKABLE"

Throw away your gasmask, Mr. Artist—No more smelly plastic sprays, headaches, dizziness, or complaining wives... **SWITCH TODAY** to Acrolite's delightfully New "Peppermint" Plastic Spray—for Graphic Arts Protection.

It's Yummy Yum Yum. The clean delicate scent of Peppermint will be welcomed by everyone in your art studio and just imagine—you can work over it too! Clearest of all Protective coatings, guaranteed clog-proof, dries instantly, and is truly Re-Workable after fixing layouts, comps., etc.

12 oz.
CAN
\$2.25



ACROLITE "500" MATTE FIXATIVE
for Pastel, Charcoal and Pencil drawings

- Work over it—all mediums, real matte finish, dries fast.
- Won't curl paper or alter tones.

\$.98-6 oz. and \$1.79-12 oz.

FIRST RETOUCH SPRAY? ... NO!

BUT "OH" WHAT A DIFFERENCE!

Singapore #1 Quality Damar Varnish... World's finest retouch spray in a bomb.

\$.98-6 oz. size only

ALSO FINAL DAMAR VARNISH SPRAY, "100" CLEAR ACRYLIC, MATTE/GLOSSY BLACK OR WHITE, RICH GOLD, ALUMINUM. AT MODERN SUPPLY STORES, EVERYWHERE

ACROLITE, INC. 108 Ashland Ave., West Orange, N.J.

x-acto knives...

#1 X-ACTO KNIFE—60¢



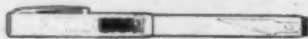
#2 X-ACTO KNIFE—60¢

essential

artists'



#5 X-ACTO KNIFE—\$1.20



#3 X-ACTO PEN-KNIFE—\$1.00

tools

In every artist's equipment belongs an X-acto knife. In addition to its constant usefulness for cutting, trimming and making mats, the X-acto knife is an important drawing tool. It was designed for and can be used in many media—scratchboard, friskets, woodcuts and many more art projects.

The many different blade shapes make the X-acto highly versatile...and blades can be quickly changed to keep X-acto knives always factory-sharp—always ready.

x-acto
Inc.

Send 25c for fully illustrated, 28-page X-acto Catalog.

48-97 Van Dom Street, Long Island City 1, N. Y.

AT LAST!



NO COUGH! NO SMELL!

SEL-ART

THE PERFECT FIX \$1.39

(\$15 doz.)

All the protection you want without coughing or gagging. SEL-ART sprays with a fine even mist. Dries evenly. Won't discolor or crawl, and leaves a matte finish that can be worked over in any medium. Standard 12 oz. can priced way below other brands. Ask your dealer — if he can't supply you, ask us.



A. Seltzer & Co., 1163 Sixth Ave., New York 36, N. Y. • PLaza 7-4338

GRUMBACHER

GAMMA GRAY RETOUCH SET 25-6
6 CAKES & BRUSH IN METAL BOX.....\$1.50

LIFTS EASILY... from the cake... just add water and pick up a brush load of free-flowing gray... ready to use.

DENSELY OPAQUE... covers in one stroke... without brush marks or streaks... uniform gray in six graduated steps.

WILL NOT CHIP... crawl even on plate finish board or glossy photos. Lays flat and smooth.

FOR BRUSH OR BRUSH or in the pen or ruling pen... easy to use... easy to control.

AVAILABLE AT YOUR FAVORITE ART STORE

M. GRUMBACHER
INC.

407 West 42nd St., New York 1, N. Y.

USED THE **WORLD** OVER

WINSOR & NEWTON

ARTISTS' COLORS
BRUSHES
& MATERIALS



902 Broadway, New York 10, N. Y.

Canadian Agents: THE HUGHES OWENS CO., LTD. • Head Office, MONTREAL
Californian Distributors: THE SCHWABACHER-FREY COMPANY • SAN FRANCISCO

FREE samples!
NEW
cardboards!

Crescent TV BRISTOL BOARD
Double-sided (Light gray and Dark Gray) Exhaustively tested for the TV Medium.

Crescent TV ILLUSTRATION BOARD
An Unusually Workable Cardboard, in Two "Exceptionally Acceptable Grays. Camera Tested!"

Rush your request for Samples to:
CHICAGO CARDBOARD CO.
1240 N. Homan Avenue
Chicago, Illinois

WHO SPECIALIZES IN COMIC STRIP ADVERTISING?

JOHNSTONE and CUSHING!
292 MADISON AVE.
N.Y. 17, N.Y.

JOSEPH MAYER CO, Inc.
artist's materials . . . sign painter and displaymen supplies . . . silk screen materials. Agents for The International Cutawl - Bolepticon.
5-9 UNION SQ. • N. Y. 3 • AL 5-7644

trade talk

Fisher Bldg . . . MIAMI: Roland-Bodee & Flint to 2138 Biscayne Blvd . . . MINNEAPOLIS: Kerker-Peterson now known as Kerker, Peterson, Hixon, Hayes Inc. Jay B. Peterson, who headed the art department, is President . . . NEW HAVEN: Kenneth E. Budgen, merchandising consultant, is an account executive and will direct creative visualization for E. J. Lush, Inc. . . . NEW YORK: Reed Advertising to 104 E. 40th St . . . Jack Delany, former merchandising director for Mrs. America Inc., formed Jack Delaney Associates at 141 E. 44th. Will continue to handle Mrs. America . . . D. C. Smith Inc. from 329 Lexington Ave. to 130 W. 57th St . . . Fred N. Dodge has opened a merchandising consultant office. He was formerly merchandising director for National Broadcasting Co. . . . Garmise Advertising Inc. opened at 508 Madison . . . Fein & Kaplan at 125 W. 41st resulted from merger of Nathan Fein and Jay Kaplan agencies . . . Ruth Lupton Mills Co. at 277 Park is advertising, public relations and merchandising service in women's apparel and cosmetics field . . . Robert H. Otto named head of Association of International Advertising Agencies . . . OKLAHOMA CITY: Hall & Thompson Inc., opened at 1510 First National Bldg . . . PHILADELPHIA: Leonard M. Goldsmith opened agency under his own name at 10 S. 18th St . . . PORTLAND, ORE: Hugh Dwight Advertising to larger quarters at 115 S. W. Fourth Ave . . . SAN FRANCISCO: Wilson-Markey opened at 130 Maiden Lane . . . TORONTO: DeVita Display Advertising changed name to Creative Display Advertising Ltd. . . . WASHINGTON, D. C.: Larrabee Associates has moved to 2000 P Street, N. W.

ADVERTISING—PROMOTION

Albert J. Welsbrodt appointed ad manager of CIBA Pharmaceutical Products, Summit, N. J. . . . John L. Bricker named Director of Merchandising for the Toilet Article Department of Colgate Palmolive Co. . . . Paul J. Buchen is SPM for Serta Associates Inc., Chicago. Serta is a national association for 40 independent mattress factories . . . Exide Industrial Division of The Electric Storage Battery Co. named T. E. Snyder manager of advertising and sales promotion . . . Robert F. Kaufman is newly appointed Vice President in charge of advertising and public relations for Precision Radiation Instruments Inc., Los Angeles . . . William P. Sheehan is manager of advertising and sales promotion of the air conditioner division of American Radiator and Standard Sanitary Corp. . . . Miss Lue H. Witt ad and SPM of Riviera Inc., Brooklyn toy specialty manufacturer . . . Lily of France named Martin J. Newman vp in charge of sales and advertising . . . James R. Blocki

How to help a young artist get ahead



Albert Dorne

The next time a "young hopeful" asks your advice about a job or a raise...
tell him to mail this coupon.

THE FAMOUS ARTISTS SCHOOLS of Westport, Conn., have helped many a young artist forge ahead. As you know, this is the school run by America's 12 Most Famous Artists.

So why not tell the next young artist who comes in and asks for advice to mail the coupon below. *It will help him get ahead faster.*

Norman Rockwell Jan Whitcomb Stevan Dohanos Harold Von Schmidt Peter Helck Fred Ludekens Al Parker Ben Stahl Robert Fawcett Austin Briggs Dong Kingman Albert Dorne	FAMOUS ARTISTS SCHOOLS Studio 41-x, Westport, Conn. Send me, without obligation, information about the courses you offer. Mr. _____ Age _____ Mrs. _____ (PLEASE PRINT) Miss _____ Address _____ City _____ Zone _____ State _____
--	--

Mister



Beams

One delighted customer put his approval into this quaint comment: "Sloves Don't Know From Nol!" Mister S beams when complimented, irregardless of the grammar.



Save time with an ATF Type Kit

Here's the quickest, easiest way to compare, trace, fit and specify type.

86 ATF alphabet cards in sturdy walnut-finish box illustrate 47 ATF faces, caps, lower case, figures, punctuation, shoulder, character per pica, sizes 12 to 72 point.

Price for this time-saving visualizer is only \$5.00. Send check or money order to: T.4.26

AMERICAN TYPE FOUNDERS
 a subsidiary of Daystrom, Inc.
 200 Elmora Avenue, Elizabeth, N. J.



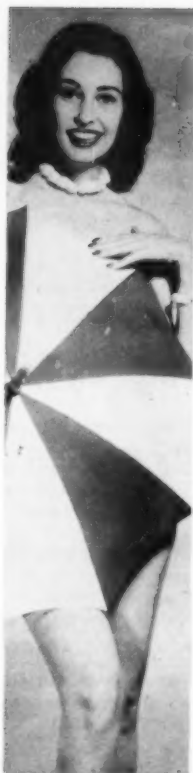
Type faces shown are: News Gothic Condensed; Bodoni; News Gothic.



PRODUCTION SERVICES FOR SALES PROMOTION

Sales Kits • Loose Leaf Binders
 Catalog Covers • Spiral • Plastic
 Easels • Bookbinding • Presentations
 Mounting • Merchandise Displays

Camera
Clix
whenever
you
need
stuck
color
photos



Camera Clix

Camera Clix: stuck color photos
9 WEST 43RD ST. NEW YORK 36 • MU 2-6111

trade talk

promoted to manager of advertising services, Kraft Foods Co. . . . **Wallace E. Gordon** now director of advertising for E. I. du Pont de Nemours & Co., Wilmington, Del. . . . **Michael K. Doherty** is Ammen and Vitalis hair cream ad manager at Bristol-Myers . . . **Gerald Kirshbaum** to SPM at National Distillers Products Corp. . . . **Jack Errion** to SPM at Le Tourneau-Westinghouse Co., Peoria, Ill. . . . **Jane Wallace** to director of advertising and promotion, textile division, Celanese Corp. of America, N. Y. . . . **L. M. Davis** to advertising and promotion manager, finishes division, E. I. du Pont de Nemours & Co. . . . **Thomas J. Delaney** to director of advertising and sales promotion of The White Motor Co., truck division, Cleveland . . . **Miss Marie Curie** named director of promotion, advertising and publicity at Tru-Balance Corsets . . . **Harold Tuers** is director of advertising of Charles Antell Inc., Baltimore . . . **Esra Millstein** is Vice President in charge of ad and sales promotion, Caryl Richards Inc. . . . **Climax Molybdenum Co.** named **Gordon Weller** ad manager . . . **Jacob H. Rulter** named ad and promotion manager of technical products division of Allen B. Du Mont laboratories . . . **Carlton H. Gilbert** is director of advertising for United States Rubber Co. . . . **William T. Egan** is director of packaging for Colgate-Palmolive Co. . . . **Bob Farris** named ad manager for O. A. Sutton Corp., Wichita, maker of Vornado fans . . . **Dave Young** is AM for frozen food division of Stokely-Van Camp, Mt. Vernon, Washington . . . **William M. Cook Jr.** from VP in charge of sales and advt. at Vick Chemical Co. in Canada to AM for Pond's cosmetics, Chesebrough-Pond's Inc., N. Y. . . . General Electric named **Thomas Reilly** AM and SPM of silicone products dept., Waterford, N. Y. . . . **Fred R. Fleischman** named ad head of Seabrook Farms Co., Seabrook, N. J. . . . **Mrs. Kay Superka** is AM of I. Magnin & Co., San Francisco women's wear store . . . Advertising Women of New York moved to new headquarters at 140 E. 63rd St. . . .

ACCOUNTS

Wynn Oil Products to Anderson & Cairns . . . **Westbrook Publishing Co.**, Phil., to Reed/Warren . . . **Gubelin Bros.** (Swiss watches) to Casmir Advertising, N. Y. . . . **Dan B. Miner Co.**, L. A., handling **Von's Grocery Co.** . . . **Doyle Dane Bernbach** has **Patterson Division of McCall Corp.** . . . **Kenyon & Eckhardt** will handle advertising for new company resulting from merger of **Whirlpool Corp.**, **Seeger Refrigerator Co.** and the stove and air conditioning divisions of **RCA** . . . after 20 years with **Footle, Cone & Belding**, **Frigidaire** has switched to **Kudner** . . . **McCann-Erickson** has added **Swift & Co.** business, taking over advertising for its fresh meats and table-

East Side, West Side
All around the town

Fredrix
For Artists' Needs

3 STORES CONVENIENTLY
LOCATED to serve you
quickly and efficiently.
FAIR PRICES SINCE 1868

DISTRIBUTORS of all famous
brands including

ARTYPE • BOURGES • COLOR-AID
GRUMBACHER • KRYLON • STRATHMORE
WINDSOR & NEWTON • ZIP-A-TONE

IN NEW YORK
E. H. & A. C. FRIEDRICH'S CO.

- 37 EAST 28th STREET
LEXington 2-0300
- 40 EAST 43rd STREET
MURray Hill 2-2820
- 140 WEST 57th STREET
CircLe 7-6607

IN PHILADELPHIA
HENRY H. TAWS, INC.

- 1527 WALNUT STREET
Rittenhouse 6-8742

PHONE FOR PROMPT SERVICE



best for judgement



StaSet
RUBBER CEMENT

Compare the exceptional merits . . .
*practical *efficient *economical *the
finest available.

StaSet always forms a flat firm
bond, dries quickly and never wrinkles
paper.

Efficient as a single surface or
double surface adhesive. Excess rubs off
easily. Assures fast, neat paste-ups or
mounting.

Sold at all finer art stores.

Insist on GENUINE StaSet.

THE MONET COMPANY
43 South Ave. Panwood, N. J.

ILLUSTRATIONS

COLOR • BLACK & WHITE

**WALLACE
SAATY**

Circle 7-3900

WELLINGTON HOTEL
714 AVE. and 23rd St. N.Y.C.



trade talk

ready meats formerly handled by JWT . . . **Gantner of California** (swimwear, sweaters) from Brooke, Smith, French & Dorrance to Bernard B. Schnitzer . . . Erwin, Wasey handling **Simple Simon** brand advertising for **Carnation Co.** . . . **Nehl Corp.** (beverages) from BBDO to Compton . . . **Norma Pencil** to Fein & Kaplan for Multikolor pen and pencil combination . . . **Cirol Inc.** from Robert W. Orr to Foote, Cone & Belding, N. Y. . . . **Aanheuser-Busch** to Gardner Advertising . . . **Polaron Products Inc.** to Kastor, Farrell, Chesley & Clifford . . . **Copper & Brass Research Ass'n.** to J. M. Hickerson Inc., N. Y. . . . **Olympic Stained Products Co.** to Miller Mackay, Hoeck & Hartung, Seattle . . . **Panda Prints Inc.**, to Harold M. Mitchell, N. Y. . . . **Campana Sales Co.** to Erwin, Wasey & Co. . . . **Personal Products Co.** to Geare-Marston for Jonny-Mop. Effective at years end . . . **Marlboro Shirt Co.** to Lester Harrison Inc., N. Y. . . . **Eclipse Sleeping Products** to Campbell-Mithun, Minneapolis . . . **Eureka Williams Co.** to Al Paul Lefton, Philadelphia . . .

CAMPAIGNS

Jamaica Tourist Board planning its largest ad drive, aims to double tourist trade in three years. Agency Charles Anthony Gross, Miami, is launching drive in October, using newspapers, magazines, trade papers, outdoor, and a 3D Calypso kit . . . **Omega Watch Co.** running special drive in Sports Illustrated . . . **CBS-Columbia** will spend \$1,750,000 in next four months to promote TV receivers and radios . . . **Adam Hats** plans largest Fall ad drive, via Emil Mogul Co. \$200,000 budget, largely in Life, Esquire, Look, Colliers, SEP, Ebony. Will feature situations that stress the brand name, such as two men arguing over possession of a hat, with caption, "Mine's the Adam" . . . **Western Tool and Stamping Co.** has a 1956 program aimed at consumer education, backing up the dealer and jobber, and establishing brand preference for its Homko power lawn mower . . . Farm Bureau Insurance took a special 16-page section in the August 28 Sunday New York Times to tell the country about its new name, "**Nationwide Insurance**" and its policies and services . . . Via Mumm, Mullay, and Nichols of Columbus and N. Y. . . . Have you noticed **Delco** battery's upside-down illustrations? Campbell-Ewald designed them to dramatize fact that there is no electrolyte in a Delco dry charge battery before you buy it . . . **Abbott Laboratories** is using its first consumer advertising in its 67 year history, for non-caloric sweetener, Sucaryl, via Tatham-Laird Inc. . . . **De Beers Consolidated Mines** continues to use Irving Penn photos, Pierre Ino paintings, is adding artist Herbert Saslow to continuing theme,



ROY GERMANOTTA INC.

ELDORADO 5-7155

GENERAL COMPOSITION COMPANY

51 MELCHER ST.

*Typesetting
Specialists*

BOSTON

Liberty 2-9170

way's standard viewers

Used by nearly all New York
area color plate makers.
For information:
Chappaqua, N. Y.



TRICK PHOTOGRAPHY AND PRECISION LETTERING

Flexo-letting

220 EAST 23RD ST. N.Y.C. PHONE 4-1000

TVART

h.c. sanford associates

343 lexington ave.

mu- 6-2068



CHARLES W. NORTH
Studios

Murray Hill 6-5740

381 FOURTH AVENUE • NEW YORK 16



As You Like It
FROM ONE SHOT OR
SEPARATION NEGATIVES
OR TRANSPARENCIES
EITHER FACSIMILE OR
EXTENSIVE ALTERATION
OF COLOR

Peterman COLOR
LABORATORY

149 WEST 54th STREET,
Circle 7-1747

trade talk

"A diamond is forever." Also using a campaign for gift diamond with a masculine approach . . . **Columbia Records** plans million dollar budget for LP record mail order operation . . . second operation "Snowflake" underway as **U. S. Steel** plans another industry wide Christmas promotion . . . **Silex Co.** plans its biggest push ever via Robertson Potter Co., Chicago . . . **Crosley & Bendix** set \$3,500,000 12 week drive . . . **Avis Rent-A-Car System** starting its first national promotion via N. W. Ayer, Phil. . . **Chemstrand** plans huge consumer drive for its sweaters this Fall, helping its dealers . . . **Lincoln Division of Ford Motor Co.** will be using the new 30-sheet poster this Fall . . .

PHOTOGRAPHY

Lester Rossin Associates has started a new photography division headed by **Wally Moos** and including **Clifford Coffin**, **Esther Bubley**, **Arthur Rothstein**, **Sol Libsohn**, **Joseph Breitenbach**, and **Harry Callahan** . . . **Donald McMaster**, VP and General Manager of Eastman Kodak Co. received an Honorary Master of Photography Award at the annual meeting of Photographers Association of America . . . 18 year old **Karla Wolf**, student at Brooks Institute of Photography in Santa Barbara, Calif., won the 1955 Graflex Press Fellowship in photo-journalism . . . **Fran L. Stewart**, San Francisco photographer, has joined staff of Cal-Pictures Inc. . .

TV

Playhouse Pictures has added **Bill Melendez** and **Sterling Sturtevant** to staff . . . **Robert P. Mountain** to director of radio-TV dept. of Young & Rubicam . . . **Joel M. Le Bow** joined the art staff of the radio-TV department of N. W. Ayer in New York . . . **Kling Film Productions** has tripled its gross dollar volume and production at end of first year of operation . . . **Eastman Kodaks** new filmed TV series, Screen Directors Playhouse. **Leo McCrary** is directing "Meet the Governor." . . . **Arthur Capello** from Associated Screen Studios, Montreal, to TV AD, Geyer Advertising, N. Y. . . **Storyboard Productions** to 8490 Melrose Ave., Hollywood . . . **Promotional Films Inc.** is a new commercial motion picture studio in Minneapolis . . . **Lewis & Martin Films Inc.**, Chicago, to 1431 N. Wells St. . . **Harold M. Tulchin** from Sterling Television Co. to commercial TV director **Hutchins Advertising Co.**, N. Y. . . **Charles B. Bellante** from production supervisor at Soundmasters Inc., to technical director of TV films, Sullivan, Stauffer, Colwell & Bayles . . .

MEDIA **Houston Chronicle** adds TV Guide as a Sunday Feature . . . **Colliers Magazine** is planning an extensive Christmas drug merchandising program . . .

MORILLA

brings you the most popular scratch board ever to invade the American shores. Already acclaimed all over Europe, Morilla recently introduced it to the American artist and the results were amazing. So acquaint yourself with



British SCRATCH BOARD

The most delicate lines can be scratched without chipping. Perfected surface offers an infinite variety of treatments.

And it is inexpensive!

SHEETS 11x14"	SHEETS 19x25"
WHITE or BLACK	WHITE

Ask your dealer about Morilla's "ESSDEE" but accept no substitutes.

Samples and folder available

The MORILLA Company
330 E. 23rd St., New York 10, N. Y.
706 So. Magnolia, Los Angeles 5

NEW HABERULE

Visual COPY-CASTER

shows type specimens—keyed for instant copy-fitting!

Artists, ad-men, copywriters—get new convenience, speed, accuracy for your job! Now Haberule gives you a completely self-contained copy-fitting tool. It features 29 specimens of the "must" type faces in caps and lower case (6 to 18 pt.) all keyed for instant character count. See the type you want—and fit your copy at the same instant! Over 800 machine and foundry types are also listed in all sizes to 18 point. Beautifully printed in 2 colors, plastic bound with handsome silver-embossed covers. Complete with yellow Vinylite type gauge.

MONEY-BACK GUARANTEE

At art supply stores or direct, only **7.50**

The HABERULE CO.
Box S-245 • Wilton, Conn.

Bodoni, Century, Futura —

It's not only the type face . . .
but the way it's handled

IMPERIAL AD SERVICE
typographers

47 W 47th St., N. Y. 36 • JU 6-3437 • N. Y.

NEW PHOTOS IDEAS CATALOG



UNDERWOOD & UNDERWOOD

319 East 44 Street New York 17, N. Y. 646 North Michigan Ave. Chicago 11, Illinois

Gentlemen:

Please send me a copy of your new catalog, "Underwood Reserve Illustrations, Tenth Edition," showing a representative sampling from among thousands of new stock photographs now available. I enclose \$2.00 to cover cost. (in N.Y.C. add 3% Sales Tax)

Name

Address

City State

Presentations+Slides

Regent's NEW improved stageette technique now makes it easy to shoot for unusual special effects. Dramatic 3-D realism at no extra cost.

The better ad agencies (and their clients) rely on Regent's Talent team for the "best" in PROMOTION ART ... creative booklets, films plus essential visual aids for better PRESENTATIONS. Projection planning/staging plus expert meeting advisory services FREE.

REGENT STUDIOS

the

fotoflex

CO.

Kurt H. Volk, Inc.

TYPOGRAPHERS
228 East 45th Street
New York 17, N. Y.



trade talk

Science and Mechanics magazine will take color ads, effective in December . . .

PRODUCTION Daniel M. Lombardo is PM of The American Home's promotion department . . .

TYPOGRAPHY Printers in Northern California and Western Nevada now obtain Amsterdam Continental Types from Don Stewart Co. of San Francisco . . . type specimen and calligraphic blotter mailings being sent out by **Typography Shop**, Atlanta. Blotter art is by Jerry Radin, typographic design and calligraphy by Sol Malkoff . . .

PERSONALS Laurie Burns has been keeping Aaron and Florence Burns awake nights since August 13 . . . Janna Darsen born on August 4 to Stella Pandel and George Russell . . . artist **Fernand Leger**, painter, muralist, abstractionist died August 16. He was born in 1881 . . . **Charles Morey**, art historian, died at the age of 77. Ex-professor at Princeton, he compiled the Princeton index of Christian art, cataloging religious paintings, frescoes, sculptures, coins, medals, etc. from the birth of Christ to 1500 . . .

what's new

(continued from page 18)

NEW FIX. SEL-ART is a new fixative that has no offensive odor, sprays with a fine mist, dries evenly, won't discolor or crawl, won't induce coughing or gagging. It protects pastels, charcoal, and pencil work, leaves a matte finish that can be worked over in any medium. 12 oz. pressure cans are \$1.39 at local dealers or from A. Seltzer & Co., 1163 Sixth Avenue, New York 36, N.Y.

RIT PROGRAM: Rochester Institute of Technology has issued a brochure designed and printed by its staff and students that explains the graphic arts program of the school. Cover is by Fortune cover designer Hans J. Barschel. Color reproduction is in 3-color offset, a process being developed in the RIT labs.

COLOR SLIDE DATA: An 8-page pamphlet on color slides, when and how to use them in business and for education, has been prepared by Eastman Kodak Co. For copies, write Sales Service Division of the company at Rochester 4, N.Y. •



Be sure to choose

Kurshan & Lang

when you're ready to use

dye transfer

Grade "A" quality Color Prints

for

REPRODUCTION

COMPREHENSIVES

SALES PORTFOLIOS

DISPLAY, ETC.



Precise scaling, striping, plus color correction to meet the most critical requirements.

Duplicate color prints at great savings in time and cost. K & L personnel, equipment and technique geared to cope with the most complex problems.

FREE!

Call or write for FREE 16 pg. handbook containing useful color information, prices and data on additional K & L color services:

- EKTACHROME PROCESSING
- DUPLICATE TRANSPARENCIES
- FLEXICHROME, MATRICES
- SEPARATION NEGATIVES

The Complete Color Service

Kurshan & Lang

L. ZOREF, associate

10 E. 46 St., N. Y. 17, MU 7-2595

ADD-A-TYPE

— THE EASY WAY TO SET
YOUR OWN TYPE HEADINGS!



1. Draw a guide line on your artwork with a light blue pencil. Score around letter and bottom guide line with razor or cutter.



2. Place letter in position on copy so that black guide line registers with your blue line. When complete word is in position rub the type down to make it adhere. Cut off black guide lines and your copy is ready! Add-A-Type offers over 300 type faces, arrows, symbols, etc. on self-adhering transparent plastic sheets.

only 85¢ per full sheet

Write on your letterhead for Add-A-Type catalogue showing complete line.

a product of
America's largest Art Supply Center
ARTHUR BROWN & BRO., INC.
2 W. 48th St., New York 36, N. Y.

STATS ON CLEAR
ACETATE
IN BLACK WHITE
AND COLOR

VISUAL EDUCATION SLIDES
VUGRAPH ... 35mm 3 1/4 X 4

Call
Judson
2-1396

Another NEW addition to the
many services offered by

ADMASTER PRINTS, INC.
1168 6th AVENUE, N. Y.
STATS PHOTOGRAPHS SLIDES



RETOUCHING

Black & White & Color

MU 8-3240 501 Madison Ave.

IDC highlights

(continued from page 12)

and thoroughness needed to produce a really large cadre of designer/artists... Architect Victor Gruen is concerned with the "mechanized and commercial world in which we live", not with a utopia. In making our world a better place in which to live, Mr. Gruen finds that technological and esthetic progress have given us many solutions, too many. "Our trouble is that we have so many choices. Our trouble is that we have been freed of limitations, that we are informed of every event occurring on the earth within seconds, that we can be carried within hours from one end of a continent to the other, that our senses take in too much, more than our emotions and our brain can process... Architecture's most urgent mission today is to convert chaos into order, change mechanization from a tyrant to a slave and thus make place for beauty where there is vulgarity and ugliness."

Mr. Gruen sees the planned, integrated shopping center as "The first large scale, conscious planning effort made by the forces usually considered as upholders of rugged individualism" and an example of how the architect can bring order out of chaos, create beauty where there had been ugliness. As one of the key planners of Detroit's Northland, Mr. Gruen explained the main principles of shopping center design, principles which he feels have application and significance for other elements of our cityscape. Here are the five he considers most important:

"1. Creation of effectively separated spheres of activity:

The sphere of access

The sphere of car storage

The sphere of service activities

The sphere of selling

The sphere of walking and relaxation

2. Creation of opportunities for social, cultural, civic and recreational activities.

3. Overall architectural planning as related to function, structure and esthetics.

4. Encouragement of individualistic expression of commercial elements but subordinating these expressions to overall discipline by means of architectural coordination, sign control and a code of behaviour concerning matters like show window stickers, opening hours, show window lighting, etc.

5. Integration with the surrounding environment in matters of traffic, usage, protection and esthetics."

(For an illustrated discussion of how Northland was designed, see ADSN, July, pages 44-48).

Quality
FLEXICHROME
Printers



SERVICE
DEPENDABILITY
UNLIMITED PRINT SIZE

**SAVE TIME WITH
THE RIGHT PRINT**

TECH PHOTO LABS.

14 EAST 39th ST., N. Y. C. • MU 3-5052

color
black & white

RETOUCHING

Hersh-Mastro Studios Inc.

4 W. 40th Street, New York, N. Y.

CH 4-8864

COLOR RETOUCHING
FLEXICHROMES
GEORGE E. WILDNER

MURRAY HILL 3-3341

EKTACHROME RETOUCHING

helen Gee

201 EAST 40 ST. N. Y. 16 • MU 7-7839

NSAD club

(continued from page 45)

for the advertising course and one for the painting course—are also administered by the Education Committee. To gain publicity for the club, the plan is to extend the eligibility for the "fine arts" course to all allied suppliers.

Seattle — Teaching via TV

The Club went on television once a week for two months last Spring to present a 30-minute show, "The Advertising Artist". Each week an AD discussed a specific problem and a prominent artist demonstrated his specialized form of art. A student interviewer asked the questions and the answers were presented in an informal, extemporaneous fashion. Viewers were urged to send in questions to be covered in the next week's show.

The last program was devoted to a presentation of the Sixth Annual Exhibition with commentary by several club members.

The shows were coordinated by the Seattle Public Schools and were directed primarily to students. Response of the schools and the public was very gratifying.

The club also provides speakers for vocational guidance classes. A Famous Artists Scholarship was awarded to a graduating high school senior.

Washington, D. C. — Curriculum concern

The major project of the Educational Committee has been to discover why there are so few employable young artists—even on the apprentice level. It is felt that the local art schools are not meeting the need for properly trained commercial artists.

Invitations and letters of explanation were sent to the schools which carry commercial art courses. Instructors attended a meeting of the committee where both sides had the opportunity to discuss the problems.

A project that grew out of this meeting was the collection of portfolios, each showing the stages of development in a particular job—from start to finish—to be circulated through the schools. The club will furnish speakers along with the portfolios and will offer counseling as to curriculum changes.

Students and faculty members were invited to attend the Show and also to participate in several of the evening meetings of the ADC.

The Club has supplied members as speakers to the Corcoran Art School for classroom discussion and demonstration.

ART ASSIGNMENTS WELL COVERED

...introducing new talent—

Patricia Ahern...

adorable, naive, uninhibited

sales-provoking small folk



GENERAL ART associates

545 FIFTH AVE. • NEW YORK 17 • MU 2-3863



for Dye Transfers

... that sing — for service
as you've dreamed of it —
for prices that make
your budget smile —

Jack Horner Color Labs

23-03 45 Rd., L.I.C.

ST 4-5109



HARD ALUMINUM

graduated T-squares &
flat straightedge rules

RULES • PICA & AGATE
RULES • GRADUATED
TRIANGLES • L SQUARES

see your dealer

THE FAIRGATE RULE COMPANY

Dept. SN, Cold Spring-on-the-Hudson, New York

ektachrome retouching

DUPLICATES, ASSEMBLIES

mildred medina

270 PARK AVENUE • MURRAY HILL 8-0270

Paste Paper always with Best-Test



"BEST-TEST" never wrinkles
— curls — shrinks. Excess
rubs off clean.

FOR THE GRAPHIC ARTS A MUST.
A size for every purpose. Sold
by Stationery, Artist Supply and
Photographic Dealers every-
where.

UNION RUBBER
& ASBESTOS CO.
TRENTON, N. J.

BEST-TEST

MAKES PASTING A PLEASURE

IN TUNE



WITH THE



TIMES



CHARLES W. NORTH
Studios

Murray Hill 6-5740
381 FOURTH AVENUE • NEW YORK 16

CARBRO

Peterm COLOR LABORATORY

149 WEST 54th STREET,
Circle 7-1747

As You Like It
FROM ONE SHOT OR
SEPARATION NEGATIVES
OR TRANSPARENCIES
EITHER FACSIMILE OR
EXTENSIVE ALTERATION
OF COLOR

trade talk

"A diamond is forever." Also using a campaign for gift diamond with a masculine approach . . . **Columbia Records** plans million dollar budget for LP record mail order operation . . . second operation "Snowflake" underway as **U. S. Steel** plans another industry wide Christmas promotion . . . **Silex Co.** plans its biggest push ever via Robertson Potter Co., Chicago . . . **Crosley & Bendix** set \$3,500,000 12 week drive . . . **Avis Rent-A-Car System** starting its first national promotion via N. W. Ayer, Phil. . . **Chemstrand** plans huge consumer drive for its sweaters this Fall, helping its dealers . . . **Lincoln Division of Ford Motor Co.** will be using the new 30-sheet poster this Fall . . .

PHOTOGRAPHY

Lester Rossin Associates has started a new photography division headed by **Wally Moos** and including **Clifford Coffin**, **Ether Bubley**, **Arthur Rothstein**, **Sol Libsohn**, **Joseph Breitenbach**, and **Harry Callahan** . . . **Donald McMaster**, VP and General Manager of Eastman Kodak Co. received an Honorary Master of Photography Award at the annual meeting of Photographers Association of America . . . 18 year old **Karla Wolf**, student at Brooks Institute of Photography in Santa Barbara, Calif., won the 1955 Graflex Press Fellowship in photo-journalism . . . **Fran L. Stewart**, San Francisco photographer, has joined staff of Cal-Pictures Inc. . . .

TV

Playhouse Pictures has added **Bill Melendez** and **Sterling Sturtevant** to staff . . . **Robert P. Mountain** to director of radio-TV dept. of Young & Rubicam . . . **Joel M. Le Bow** joined the art staff of the radio-TV department of N. W. Ayer in New York . . . **Kling Film Productions** has tripled its gross dollar volume and production at end of first year of operation . . . **Eastman Kodaks** new filmed TV series, Screen Directors Playhouse. **Leo McCrary** is directing "Meet the Governor." . . . **Arthur Capello** from Associated Screen Studios, Montreal, to TV AD, Geyer Advertising, N. Y. . . . **Storyboard Productions** to 8490 Melrose Ave., Hollywood . . . **Promotional Films Inc.** is a new commercial motion picture studio in Minneapolis . . . **Lewis & Martin Films Inc.**, Chicago, to 1431 N. Wells St. . . . **Harold M. Tulchin** from Sterling Television Co. to commercial TV director **Hutchins Advertising Co.**, N. Y. . . . **Charles B. Bellante** from production supervisor at Soundmasters Inc., to technical director of TV films, **Sullivan, Stauffer, Colwell & Bayles** . . .

MEDIA **Houston Chronicle** adds TV Guide as a Sunday Feature . . . **Colliers Magazine** is planning an extensive Christmas drug merchandising program . . .

MORILLA

brings you the most popular scratch board ever to invade the American shores. Already acclaimed all over Europe, Morilla recently introduced it to the American artist and the results were amazing. So acquaint yourself with



British SCRATCH BOARD

The most delicate lines can be scratched without chipping. Perfected surface offers an infinite variety of treatments.

And it is inexpensive!

SHEETS 11x14"
WHITE or BLACK

SHEETS 19x25"
WHITE

Ask your dealer about Morilla's "ESDDE" but accept no substitutes.

Samples and folder available

The MORILLA Company
330 E. 23rd St., New York 10, N. Y.
706 So. Magnolia, Los Angeles 5

NEW HABERULE

Visual COPY-CASTER

shows type specimens—keyed for instant copy-fitting!

Artists, ad-men, copywriters—get new convenience, speed, accuracy for your job! Now Haberule gives you a completely self-contained copy-fitting tool. It features 29 specimens of the "must" type faces in caps and lower case (6 to 18 pt.) all keyed for instant character count. See the type you want—and fit your copy at the same instant! Over 800 machine and foundry types are also listed in all sizes to 18 point. Beautifully printed in 2 colors, plastic bound with handsome silver-embossed covers. Complete with yellow Vinylite type gauge.

MONEY-BACK GUARANTEE
At art supply stores or direct, only **7.50**

The HABERULE CO.
Box S-245 • Wilton, Conn.



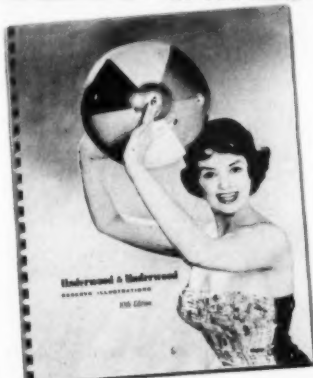
Bodoni, Century, Futura —

It's not only the type face . . .
but the way it's handled

IMPERIAL AD SERVICE
typographers

37 W. 47th St., N. Y. 36 JU 6-1437 S

NEW PHOTOS IDEAS CATALOG



UNDERWOOD & UNDERWOOD

319 East 44 Street New York 17, N. Y. 646 North Michigan Ave. Chicago 11, Illinois

Gentlemen:

Please send me a copy of your new catalog, "Underwood Reserve Illustrations, Tenth Edition," showing a representative sampling from among thousands of new stock photographs now available. I enclose \$2.00 to cover cost. (In N.Y.C. add 3% Sales Tax)

Name

Address

City State

Presentations+Slides

Regent's NEW improved stagette technique now makes it easy to shoot for unusual special effects. Dramatic 3-D realism at no extra cost.

The better ad agencies (and their clients) rely on Regent's Talent-team for the "best" in PROMOTION ART ... creative booklets, films plus essential visual aids for better PRESENTATIONS. Projection planning/staging plus expert meeting advisory services FREE.

REGENT STUDIOS
70 West 44th Street New York 18, N.Y. (W. 44th St. & 6th Ave.)

the

fotoflex co.

Kurt H. Volk, Inc.

TYPOGRAPHERS
228 East 45th Street
New York 17, N.Y.



trade talk

Science and Mechanics magazine will take color ads, effective in December . . .

PRODUCTION Daniel M. Lombardo is PM of The American Home's promotion department . . .

TYPOGRAPHY Printers in Northern California and Western Nevada now obtain Amsterdam Continental Types from Don Stewart Co. of San Francisco . . . type specimen and calligraphic blotter mailings being sent out by **Typography Shop**, Atlanta. Blotter art is by Jerry Radin, typographic design and calligraphy by Sol Malkoff . . .

PERSONALS Laurie Burns has been keeping Aaron and Florence Burns awake nights since August 13 . . . Janna Dareen born on August 4 to Stella Pandel and George Russell . . . artist **Fernand Leger**, painter, muralist, abstractionist died August 16. He was born in 1881 . . . **Charles Morey**, art historian, died at the age of 77. Ex-professor at Princeton, he compiled the Princeton index of Christian art, cataloging religious paintings, frescoes, sculptures, coins, medals, etc. from the birth of Christ to 1500 . . .

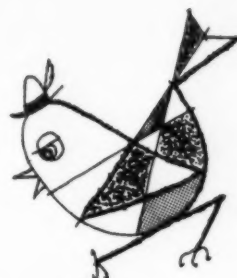
what's new

(continued from page 18)

NEW FIX. SEL-ART is a new fixative that has no offensive odor, sprays with a fine mist, dries evenly, won't discolor or crawl, won't induce coughing or gagging. It protects pastels, charcoal, and pencil work, leaves a matte finish that can be worked over in any medium. 12 oz. pressure cans are \$1.39 at local dealers or from A. Seltzer & Co., 1163 Sixth Avenue, New York 36, N.Y.

RIT PROGRAM: Rochester Institute of Technology has issued a brochure designed and printed by its staff and students that explains the graphic arts program of the school. Cover is by Fortune cover designer Hans J. Barschel. Color reproduction is in 3-color offset, a process being developed in the RIT labs.

COLOR SLIDE DATA: An 8-page pamphlet on color slides, when and how to use them in business and for education, has been prepared by Eastman Kodak Co. For copies, write Sales Service Division of the company at Rochester 4, N.Y. •



Be sure to choose

Kurshan & Lang

when you're ready to use

dye transfer

Grade 'A' quality Color Prints



for

**REPRODUCTION
COMPREHENSIVES
SALES PORTFOLIOS
DISPLAY, ETC.**

Precise scaling, stripping, plus color correction to meet the most critical requirements.

Duplicate color prints at great savings in time and cost. K & L personnel, equipment and technique geared to cope with the most complex problems.

FREE!



Call or write for **FREE** 16 pg. handbook containing useful color information, prices and data on additional K & L color services:

- EKTACHROME PROCESSING
- DUPLICATE TRANSPARENCIES
- FLEXICHROME, MATRICES
- SEPARATION NEGATIVES

The Complete Color Service

Kurshan & Lang

L. ZOREF, associate

10 E. 46 St., N. Y. 17, MU 7-2595

ADD-A-TYPE

—THE EASY WAY TO SET
YOUR OWN TYPE HEADINGS!



1. Draw a guide line on your artwork with a light blue pencil. Score around letter and bottom guide line with razor or cutter.



2. Place letter in position on copy so that black guide line registers with your blue line. When complete word is in position rub the type down to make it adhere. Cut off black guide lines and your copy is ready!
Add-A-Type offers over 300 type faces, arrows, symbols, etc. on self-adhering transparent plastic sheets.

only 85¢ per full sheet

Write on your letterhead for Add-A-Type catalogue showing complete line.

a product of
America's largest Art Supply Center
ARTHUR BROWN & BRO., INC.
2 W. 48th St., New York 36, N. Y.

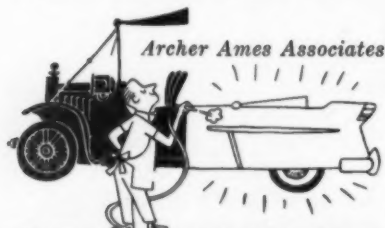
STATS ON CLEAR
ACETATE
IN BLACK, WHITE
AND **COLOR**

VISUAL EDUCATION SLIDES
VUGRAPH ... 35mm 3/4 X 4

Call
Judson
2-1396

Another NEW addition to the
many services offered by

ADMASTER PRINTS, INC.
1168 6th AVENUE, N. Y.
STATS PHOTOGRAPHS SLIDES



RETOUCHING

Black & White & Color
MU 8-3240 501 Madison Ave.

IDC highlights

(continued from page 12)

and thoroughness needed to produce a really large cadre of designer/artists...

Architect Victor Gruen is concerned with the "mechanized and commercial world in which we live", not with a utopia. In making our world a better place in which to live, Mr. Gruen finds that technological and esthetic progress have given us many solutions, too many. "Our trouble is that we have so many choices. Our trouble is that we have been freed of limitations, that we are informed of every event occurring on the earth within seconds, that we can be carried within hours from one end of a continent to the other, that our senses take in too much, more than our emotions and our brain can process... Architecture's most urgent mission today is to convert chaos into order, change mechanization from a tyrant to a slave and thus make place for beauty where there is vulgarity and ugliness."

Mr. Gruen sees the planned, integrated shopping center as "The first large scale, conscious planning effort made by the forces usually considered as upholders of rugged individualism" and an example of how the architect can bring order out of chaos, create beauty where there had been ugliness. As one of the key planners of Detroit's Northland, Mr. Gruen explained the main principles of shopping center design, principles which he feels have application and significance for other elements of our cityscape. Here are the five he considers most important:

"1. Creation of effectively separated spheres of activity:

- The sphere of access
- The sphere of car storage
- The sphere of service activities
- The sphere of selling

2. Creation of opportunities for social, cultural, civic and recreational activities.

3. Overall architectural planning as related to function, structure and esthetics.

4. Encouragement of individualistic expression of commercial elements but subordinating these expressions to overall discipline by means of architectural coordination, sign control and a code of behaviour concerning matters like show window stickers, opening hours, show window lighting, etc.

5. Integration with the surrounding environment in matters of traffic, usage, protection and esthetics."

(For an illustrated discussion of how Northland was designed, see ADSN, July, pages 44-48).

Quality
FLEXICHROME
Printers



SERVICE
DEPENDABILITY
UNLIMITED PRINT SIZE

**SAVE TIME WITH
THE RIGHT PRINT**

TECH PHOTO LABS.

14 EAST 39th ST., N. Y. C. • MU 3-5052

color
black & white

RETOUCHING

Hersh-Mastro Studios Inc.

4 W. 40th Street, New York, N. Y.

CH 4-8864

COLOR RETOUCHING
FLEXICHROMES

GEORGE E. WILDNER

MURRAY HILL 3-5341

EKTACHROME RETOUCHING

helen Gee

201 EAST 40 ST., N. Y. 16 • MU 7-2832

NSAD club

(continued from page 45)

for the advertising course and one for the painting course—are also administered by the Education Committee. To gain publicity for the club, the plan is to extend the eligibility for the "fine arts" course to all allied suppliers.

Seattle — Teaching via TV

The Club went on television once a week for two months last Spring to present a 30-minute show, "The Advertising Artist". Each week an AD discussed a specific problem and a prominent artist demonstrated his specialized form of art. A student interviewer asked the questions and the answers were presented in an informal, extemporaneous fashion. Viewers were urged to send in questions to be covered in the next week's show.

The last program was devoted to a presentation of the Sixth Annual Exhibition with commentary by several club members.

The shows were coordinated by the Seattle Public Schools and were directed primarily to students. Response of the schools and the public was very gratifying.

The club also provides speakers for vocational guidance classes. A Famous Artists Scholarship was awarded to a graduating high school senior.

Washington, D. C. —Curriculum concern

The major project of the Educational Committee has been to discover why there are so few employable young artists—even on the apprentice level. It is felt that the local art schools are not meeting the need for properly trained commercial artists.

Invitations and letters of explanation were sent to the schools which carry commercial art courses. Instructors attended a meeting of the committee where both sides had the opportunity to discuss the problems.

A project that grew out of this meeting was the collection of portfolios, each showing the stages of development in a particular job—from start to finish—to be circulated through the schools. The club will furnish speakers along with the portfolios and will offer counseling as to curriculum changes.

Students and faculty members were invited to attend the Show and also to participate in several of the evening meetings of the ADC.

The Club has supplied members as speakers to the Corcoran Art School for classroom discussion and demonstration.

ART ASSIGNMENTS WELL COVERED

...introducing new talent—

Patricia Ahern...

adorable, naive, uninhibited

sales-provoking small folk



GENERAL ART associates

545 FIFTH AVE. • NEW YORK 17 • MU 2-3863



for Dye Transfers

... that sing — for service
as you've dreamed of it —
for prices that make
your budget smile —

Jack Horner Color Labs

23-03 45 Rd., L.I.C.

ST 4-5109



HARD ALUMINUM

graduated T-squares &
flat straightedge rules

RULES • PICA & AGATE
RULES • GRADUATED
TRIANGLES • L SQUARES

see your dealer

THE FAIRGATE RULE COMPANY
Dept. SN, Cold Spring-on-the-Hudson, New York

ektachrome retouching

DUPLICATES, ASSEMBLIES

mildred medina

270 PARK AVENUE • MURRAY HILL 8-0270

Paste Paper always with Best-Test



"BEST-TEST" never wrinkles
— cuts — shrinks. Excess
rubs off clean.
FOR THE GRAPHIC ARTS A MUST.
A size for every purpose. Sold
by Stationery, Artist Supply and
Photographic Dealers every-
where.

UNION RUBBER
& ASBESTOS CO.
TRENTON, N. J.

BEST-TEST

MAKES PASTING A PLEASURE



WAKE UP

Wake up to a whole new world of provocative pictures and prints at The Bettmann Archive... a smart way to spark your visual thinking!

Phone, write or come.

BETTMANN ARCHIVE


215 East 57 St., New York, N.Y.
PLaza 8-0962
(Ask for free folder 4A)

Are you receiving

FRIEM'S

four pages

our own art newsletter?
Free, of course.



A. I. Friedman Inc.
20 E. 49 St., New York 17

Joseph Torch

ARTISTS' & DRAFTING SUPPLIES

for the Studio Trade
"The Best for Less"—Framing & Matting
CHelsea 3-3534
147 W. 14th St.
(Near 7th Ave.)



creative art and design
layout to completed job

EGRI

22 W 56 St., N. Y. Plaza 7-5166

let's be practical

(continued from page 46)

knowledge for layout and paste-up—such as inks, color, type specifications, copy fitting, and skill in handling a wide variety of art materials.

Ranked in order according to the number of votes received are the following tools: fine brush, crow-quill and other fine-pointed pens, drafting tools, speed-ball pens, airbrush, projecting devices, large pointed and flat edged brushes, mechanical lettering instruments, pantograph and scratch tools.

Materials and techniques considered necessary to the novice are: ink, tempera, flat watercolor washes, graded watercolor washes, pastels, Zipatone, Ben Day, scratch board, Craftint, photo-retouching, casein, oil paints, Bourges sheets and lithography.

On leaving art school the artist should be familiar with the following papers and boards (again these are ranked from the highest to lowest votes): Strathmore (Kid and Plate finishes), tracing paper, Whatman (hot and cold pressed), acetate, Bond layout, Bristol board, colored stock, Coquille papers and boards and Sho-card.

The last statement of the questionnaire asked for additional attributes omitted in the preceding statements. Highest ranking among these suggestions was "studio manners" — adaptability, pleasing personality and other characteristics considered necessary to the business man (including steady nerves). Second-up was "a keen interest in his work"—enthusiasm and self-sacrifice. Other writings were good studio habits, realistic point of view business-wise, knowledge of photostatic services, specialization only after a year of general commercial work.

Several artists returned their questionnaires unanswered, with the explanation that they found it impossible to weigh each ability without considering the kind of specialty for which the artist might be preparing. After analysing the patterns suggested for each type of specialist, Mr. Wiggin used a consensus of the offered opinions to arrive at differential training suggested for the letterer, retoucher, commercial artist and illustrator.

A. Lettering man

- (1) Ability to create original lettering styles, both script and Gothic.
- (2) Knowledge of several basic alphabets.
- (3) Skill in executing various common script styles.
- (4) Ability to estimate and designate type size.
- (5) Ability to estimate space require-

ments for printed matter.

- (6) Knowledge of common printer's measures.
- (7) Precise execution.
- (8) Knowledge of recent advertising trends.
- (9) Understanding of appropriate portfolio contents.
- (10) Understanding of reproduction processes.

B. Illustrator

- (1) Conceive ideas rapidly.
- (2) Translate ideas into an arresting design.
- (3) Make freehand copy of human model.
- (4) Render human figure in various styles and media, depending upon demands of the situation.
- (5) Make an accurate freehand copy of an actual object.
- (6) Make an accurate freehand copy from photo or drawing of human figures or objects.
- (7) Analyse and then reproduce various styles of rendering human figures or objects (as the style a particular firm prefers).
- (8) Create realistic approximations of human figures in various positions of motion and rest (without aid of model or photo).
- (9) Create imaginative and expressive human figures to suit demands.
- (10) Make simple reductions and blow-ups.
- (11) Retouch and "clean-up" a finished drawing to be reproduced.
- (12) Precise execution.
- (13) Render many types of textures common to everyday articles.
- (14) Understanding of pricing and budgeting of art work.
- (15) Understanding of some color theories.
- (16) Knowledge of color harmony terms.
- (17) Knowledge of characteristics of color.
- (18) Understanding of colored inks and effect upon each other when combined for reproduction purposes.
- (19) Understanding of advertising agencies and publishing houses.
- (20) Understanding of appropriate portfolio contents.
- (21) Working knowledge of Ben Day screens.

C. Commercial Artist

- (1) Conceive ideas rapidly.
- (2) Translate ideas into an arresting design.
- (3) Create original designs for containers, packages, ad layouts, direct mail.
- (4) Execute rough layouts.

(continued on page 67)



new drawing ink
ERASES EASIER than pencil

EZ-Rase

BLACK INDIA INK

This is the astounding drawing ink discovered new acclaimed coast to coast!

- Opaque . . . waterproof . . . free-flowing!
- Use it to draw, rule, sketch or paint!
- Affords unlimited flexibility, fresh new tonal effects!
- Lets you create with greater spontaneity, greater confidence!

ARTONE

EZ-Rase
waterproof
BLACK INDIA INK



At your favorite art store or write
ARTONE COLOR CORP., 87 Broadway, Jersey City 6, N. J.

4th

**advertising
essentials
show**

november 14, 15, 16, 1955
hotel biltmore
new york city

the newest in

Displays • Graphic Arts
Packaging • Visual Aids • Signs
Photography • Premiums
Films • Art • Paper and
Allied Products and Services

OVER 11,200 ATTENDED LAST SHOW!
write on business letterhead for
guest tickets or exhibitor's
information

advertising trades institute, inc.
THOMAS B. NOBLE, chairman
270 park avenue, new york 17
murray hill 8-0091

1956 Edition of NOBLE'S LIST
of Major Buyers now available.

let's be practical

(continued from page 66)

- (5) Make an accurate freehand copy of an actual object.
- (6) Render objects in various styles and media, depending upon demands of situation.
- (7) Working knowledge of two- and three-point perspective.
- (8) Knowledge of several basic alphabets.
- (9) Estimate and designate type size.
- (10) Estimate space requirements for printed matter.
- (11) Knowledge of common printers measures.
- (12) Simple reductions and blow-ups.
- (13) Do paste-ups of printed matter and illustrations.
- (14) Retouch and "clean-up" finished drawing for reproduction.
- (15) Execute art work precisely.
- (16) Render many types of textures common to everyday articles.
- (17) Understanding of pricing and budgeting of art work.
- (18) Knowledge of recent trends in advertising design.
- (19) Understanding of some color theories.
- (20) Knowledge of color harmony terms.
- (21) Understanding of colored inks and effect upon each other when combined for reproduction purposes.
- (22) Understanding of advertising agencies and publishing houses.
- (23) Understanding of appropriate portfolio contents.
- (24) Understanding of reproduction processes.
- (25) Working knowledge of Ben Day screens.

D. Retoucher

- (1) Working knowledge of two-point, three-point and serial perspective.
- (2) Make simple reductions and "blow-ups."
- (3) Do paste-ups of printed matter and illustrations.
- (4) Retouch and "clear-up" a finished drawing to be reproduced.
- (5) Execute work precisely.
- (6) Render many types of textures common to everyday articles.
- (7) Knowledge of recent trends in advertising design.
- (8) Working knowledge of various types of Ben Day screens.
- (9) Knowledge of photo developing and printing.
- (10) Understanding of appropriate portfolio contents.
- (11) Understanding of advertising agencies and publishing houses.
- (12) Understanding of reproduction processes.

TRACE-RITE
TRADE MARK
IMAGE PROJECTOR



**NOW...TRACE-RITE
OFFERS MORE
NEW FEATURES!**

NOW Trace-Rite, already acclaimed the finest quality image projector money can buy, offers you sensational NEW features at no extra cost. NOW you can do your own photo-stats, photographs, television positives and overlays and photo-stencils for silk screen work. Yes, Trace-Rite offers you more versatility than ever before. Imagine the time and money you'll save. Everything you need for your art department will be under your control. You use standard darkroom procedures for photographing and developing, complete instructions furnished. Write TODAY for free literature or . . .

SEE YOUR DEALER

BOSTON—M. M. Ross Company
CHICAGO—Sheldons Drafting & Art Materials
CLEVELAND—Ohio Art Materials Company
DETROIT—Lewis Art Supply Company
INDIANAPOLIS—National Decorators Sup. Co.
NEW YORK—Crane Gallo Art Supplies
TORONTO—Robert Allworth, Ltd.
PHILADELPHIA—Philadelphia Art Supply Co.
SAN FRANCISCO—Flax Artists Materials

TRACE-RITE INC.

317 BLVD. BLDG. • DETROIT 2, MICH.



- illustration
- still life
- lettering
- retouching
- comprehensives
- layouts
- mechanicals
- flexichrome

GUY TAMBURGO STUDIOS

2 West 46th Street New York 36, N. Y.

JU DSON 2-4363-4-5

bookshelf

The AD&SN bookshelf makes it easy for readers to buy, at list price, the best books of current interest to the art professional and advertising manager.

NEW BOOKS

116. **Graphic Annual '55/56**, edited by Walter Herdeg & Charles Rosner. A visual record of the year's best ad art and design the world over. 755 illustrations, beautifully printed, 66 in color. Fully indexed. \$12.50.
117. **Catalog of Colour Reproductions of Paintings 1860-1955**. Illustrates 754 paintings, gives painter, title, date and medium of original and exact size, collection and city where original is, process used in making reproduction, source of reproduction and price. Based on the UNESCO archives. Paper bound. \$3.50.

ANNUALS

83. **International Poster Annual, 1954**. Edited by Arthur Niggli and W. H. Allner. 488 posters from 24 countries, mostly in black and white. Artists, advertisers, agencies and printers are indexed. Stimulating visual record of posters throughout the world. \$10.95.
94. **33rd Annual of Advertising and Editorial Art**. New York Art Directors Club 1954 Show. Contains the best in American advertising and editorial art, as shown in the 33rd Annual Exhibition. \$12.50.
110. **Penrose Annual 1955**. Edited by R. B. Fishenden. Technical articles on new graphic arts techniques and materials, typography, art, lettering, reproduction. Illustrations show lithographs, posters, examples of typography and layout, art and illustrations. There are 23 inserts of letterheads, book and publication covers and pages, menus, Bible pages. \$8.50.

ART

111. **How to Use Creative Perspective** by Ernest W. Watson. Analyzes the aspects of illustration which involve perspective problems. Illustrations are by such artists as Dorne, Fawcett, Atherton, Bobri, Cezanne, Stahl and Parker. \$7.50.
114. **Arts and Ideas**. William Fleming. Major periods of Western art—architecture, sculpture, painting, literature and music. Discusses the relationships between mode of expression and the social, cultural and political environment. 360 half-tones plus many drawings. 797 pages, fully indexed. \$10.

COPYFITTING

42. **Streamlined Copy-fitting**. Arthur B. Lee. 1954-55 edition of this manual, now 64 pages, contains character count for more than 1450 faces, including caps and small caps. All necessary scales are on one master guage. \$5.95.

DISPLAYS

100. **Point of Purchase Cardboard Displays** by Victor Strauss. A definitive work written in the practical language of buyer and printer. 867 illustrations aid in planning and constructing displays of many different types. Clear, concise data and directions serve as a rich mine of display ideas for the buyer. \$15.00.

LAYOUT

87. **Advertising Layout**. William Longyear. An informative and stimulating explanation on how to create ad layouts that make people stop, look and read. Illustrations are from best current practice. Discusses layout problems for each media. \$6.50.
102. **Layout File** by Harry B. Coffin. Idea starters for the designer, advertiser and buyer of printing. There are 1,333 sketches to illustrate some of the layout styles that might be used for mailings, catalogs, folders, posters, displays, etc. Reprinted from American Printer. \$2.00.

107. **101 Usable Publication Layouts by Butler, Likeness & Kordek**. Practical handbook on publication layout with 101 illustrations of single page layout situations and problems, with and without illustrations. Each is evaluated briefly. \$3.75.

LETTERING, CALLIGRAPHY

96. **101 Alphabets by Hunt & Hunt**. Manual of lettering styles showing more than 100 styles ranging from Roman to modern. \$3.75.
109. **The Universal Penman**. George Bickham. Facsimile reproduction of 1743 edition of penmanship, flourishes and calligraphic styles engraved by George Bickham, 18th century master. 212 plates. Wealth of design ideas. \$8.50.

TELEVISION

31. **Designing for TV**, Robert J. Wade. Text plus 200 illustrations tell TV artist about scenic design, art direction, title and graphics, makeup, costuming, preparing for production, commercials, story-boards, and staging. \$8.50.
98. **Staging TV Programs and Commercials** by Robert J. Wade. A solid factual, illustrated package of know-how on planning and executing sets, props, production facilities. Covers staging, scenic construction, lighting, special effects, graphics. Written for the pro by an AD and TV production man. \$6.50.

PHOTOGRAPHY

80. **The Airbrush Technique of Photograph Retouching**. Walter S. King and Alfred L. Slade. Both those who know its uses and those who are unfamiliar with airbrush techniques will benefit from this clear, well illustrated manual. Numerous photographs show how and when to use the airbrush, how to retouch photographs and much technical information. 118 pages, paperback with looseleaf binding. \$9.50.

103. **The Complete Airbrush Book** by S. Ralph Maurelle. Comprehensive reference manual on the airbrush is packed with know-how. 400 illustrations accompany text which teaches all phases of rendering and retouching. \$7.95.

115. **The Family of Man**. Based on the photographic exhibition created for the Museum of Modern Art by Edward Steichen. More than 500 photographs from 68 countries arranged as in the original exhibition with a prologue by Carl Sandberg. Printed by sheet-fed gravure. Deluxe edition, \$10; \$1 paper edition.

PRODUCTION

101. **The Technique of Advertising Production**. Thomas Blaine Stanley. Second Edition. Up-to-date revision of a basic text which is packed with practical data, charts, diagrams and tables. A good reference book for both the student and art and production personnel. Indexed. \$6.75.

GENERAL

79. **Commercial Art as a Business**. Fred C. Rodewald. Handbook for artists, art buyers and artists' representatives. Defines problems of time, written orders, breaking down a job into logical steps, deadlines, model and prop fees and other factors that are a source of friction between artist and buyer. Legal aspects are explained, financing, bookkeeping and tax matters discussed. Markets for commercial artwork and tips on selling are offered. Includes the Code of Fair Practices of the Joint Ethics Committee and the code of ethics of the American Association of Advertising Agencies. \$2.95.
112. **The Book of Signs**. Rudolph Koch. 493 symbols of several types: primitive religious, mystical, chemical, social, astrological and weather elements. \$1.
113. **Creative Advertising**. Charles L. Whittier. Covers selection of media, art, production, research, marketing and writing of the ad. 600 pages, fully indexed—a readable encyclopedic treatment of advertising. \$8.50.

ART DIRECTOR & STUDIO NEWS

43 E. 49th Street, New York 17, N. Y.

Amt. Encl. \$ _____

Please send me, postpaid, the books corresponding to numbers circled below.

31	42	79	80	83	87	94	96	98	100	101	112
107	108	109	110	111	112	113	114	115	116	117	

10/55

All orders shipped postpaid. No C.O.D.'s. Add 3% sales tax with orders for New York City delivery. Payment must be made with order.

Name _____

Firm _____

Address _____

City _____ Zone _____ State _____

If you want a book not listed, send your order and we will try to get it for you.

ARTISTS

LOCKHEED in Georgia is now seeking highly qualified personnel in these creative fields:

GRAPHIC DESIGN LAYOUT ILLUSTRATION

A degree in graphic arts or industrial design, or equivalent professional background is required.

A comprehensive knowledge of selling through visual methods is necessary.

Experience on large industrial accounts is desirable.

Write Jim Wade • Engineering
Professional Placement
LOCKHEED AIRCRAFT CORP.
MARIETTA, GEORGIA

HARRY C. DECKER, INC.

**CARBRO & DYE TRANSFER
FROM TRANSPARENCIES
AND SEPARATION
NEGATIVES**

MU 5-4295 / MU 5-4423
404 Fourth Ave. - Room 1507

HIRING ART STAFF?

Call **"The Art Unit"** OR 7-9100
New York State Employment Service
1 East 19th St. New York 3, N. Y.

A specialized placement service
with many years of experience in the
screening and placement of artists

NO FEE CHARGED TO ANYONE



advertising photography
EASTERN STUDIOS
120 W. 30th St., New York, N. Y. PL 7 5090

booknotes

AMERICAN HERITAGE, June 1955. \$2.95.

"Source material" for artists in the current issue of *American Heritage* includes full-color reproductions of old prints of street-criers who used to peddle their wares on New York streets. Other features include full-color prints of Mexican War battle scenes, illustrations of famous balloon voyages, and other paintings of historical American events as well as reproductions of life masks of Thomas Jefferson and John Adams.

MARILYN MONROE, photos by Sam Shaw. *Balantine Books*, 35¢.

A paperbound photo and caption story of Marilyn Monroe and the making of "The Seven Year Itch".

HISTORY OF ART, Jean Anne Vincent. *Barnes & Noble*, \$1.50.

For students, this is one in the College Outline Series and is keyed to standard textbooks. It surveys painting, sculpture, architecture in the Western world. Emphasizes art styles which have most directly affected our own cultural traditions, omitting such rare cultures as Far East, South Seas, American Indian and African Negro.

SLEEPING UNDER BLANKETS, Clare Barnes. *Doubleday*, \$1.50.

A tongue-in-cheek recaptioning of old photographers poking fun at the trials and tribulations of vacationers. Author is AD at Benton & Bowles and author of the zoo books, "White Collar Zoo", "Home Sweet Zoo", "Campus Zoo", and "Political Zoo."

101 USABLE PUBLICATION LAYOUTS. Butler, Likeness and Kordek. *Butler Typo-Design Research Center*, Mendota, Illinois. \$3.75.

Number three in a series of practical handbooks on publication layout will be of interest to editors and art directors. 101 different layouts are presented as examples of single page layout situations and problems. Pages with no illustrations and one to eight illustrations are shown with brief evaluations as to technique, type faces used, applicable situations for its use.

DISCOVERING BURIED WORLDS, Andre Parrot. *Philosophical Library*. \$3.75.

First in a series of studies of Biblical Archaeology. Is a general survey of archaeologists work during past century in near eastern civilizations. 128 pp. Bibliography, index, 30 b/w plates. ●

art director

How many times did you need inexpensive lettering? Our lettering is tailored to your requirements and includes

Fat Clarendon

Rough Script

Gentle Script

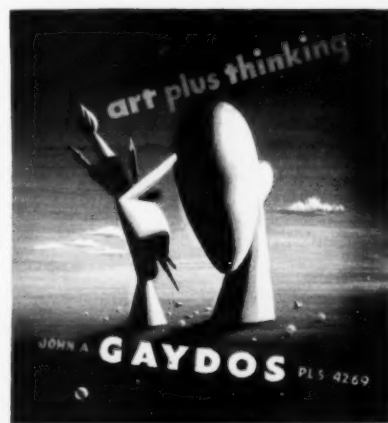
WIDES Calligraphy

Bouncy DIDOT

plus hundreds of interesting styles... sized and edited. Write for our FREE specimen book and clip this ad for our telephone.

VA.6-0650

SUPREME AD SERVICE
228 E. 45th St. • New York



e. denton morris

16 west 45 street, new york 19, n. y.

photo retouching and advertising art

leonard forray
PRESIDENT

mu 7-4150

ready reference

to have your firm listed call Plaza 9-7722

ART MATERIALS

Concord Artists Materials
Everything for the artist, prompt service
184 Lexington Ave., N. Y. C. LE 2-3740, 3799

Lee's Art Shop, Inc.
Complete line art materials & fine framing
209 West 57th St., NYC CI 7-0679

ART STUDIOS

H. L. Perman Associates
Specialists in art and production
246 Fifth Ave., N. Y. 1 MU 4-4408

COLORSTATS

Ralph Marks Color Labs
Low cost, full color reproductions from color
transparencies and opaque copy.
344 E. 49 St., N. Y. C. 17 EL 5-6740

DESIGN

Frank J. McMahon Studio
Hand Lettering • Design • Mechanicals
924 Bergen Ave., Jersey City, N. J. SW 5-1847

HISTORICAL PRINTS

The Bettmann Archive
Old time illustrations on any subject. Events, In-
dustries, Fashion, Decors. Ask for folder 6A.
215 E. 57th St., N. Y. 22 PL 8-0362

LAYOUT

Palette Color Service
Color layouts for art studios and publishers
527 Lexington Ave., NYC PL 8-1842

MECHANICALS

Alfred Henry
Speed • Accuracy • Dependability
7 West 44th St., N. Y. C. MU 2-5679-5680

PHOTO SERVICES—COLOR

Colorsembles, Inc.
Ektas assembled, retouched, duplicated
112 W. 48 St., N. Y. 36 PL 7-7777

Robert Crandall Associates, Inc.
Multiple color units photocomposed and assem-
bled. We guarantee our color duplicates.
58 W. 47 St., N. Y. C. 36 CI 7-7377

Kurshan & Lang Color Service
24 Hour Custom Ektachrome processing
Duplicating & Dye Transfer Prints
10 E. 46th St., N. Y. 17 MU 7-2595

PHOTO SERVICES—B&W

Modernage Photo Services
319 East 44 Street, New York, N. Y.
Prints for reproduction in grey-scales to meet
exacting requirements of all printing processes

- Developing and printing for magazines and industry
- Copying of artwork
- Commercial photography; studio available by hour and day

Call Ralph Baum LE 2-4052
Moss Photo Service Inc.
Color postcards, color separations
50,000 black & white glossies made daily
Moss Building, 350 W. 50 St., NYC Plaza 7-3520

PHOTOSTATS

Bee Photo Service
185 Madison Ave. LE 2-1883
270 Park Ave. Plaza 3-8837
10 East 52nd St. Plaza 3-9277

Riteway Photoprint Co.
The Art Director's photostat service
1465 Broadway at 42nd St., N. Y. C. PE 6-4896

RETOUCHING

Robert Crandall Associates, Inc.
Color correction and retouching through use of
optics, chemistry and dyes. Retouching as the
engraver likes it.
58 W. 47 St., N. Y. C. 36 CI 7-7377

Davis • Ganes
Color Correction and Retouching of
Transparencies, Dye Transfers & Carbons.
Flexichrome Coloring
516 5th Ave., N. Y. 1 MU 7-6537

Horstmann & Riehle
B&W, Industrial, Pictorial & Flexichromes
18 East 41st Street, N. Y. C. MU 5-7258

Max Jaikin
Color Transparency Retouching and Assembly
58 W. 57th St., N. Y. 19 CI 6-8712-3

Tullio Martin Studios
Transparencies
58 W. 57th St., N. Y. 19 CI 5-6489

Vincent Martin
Color—transparencies, separation negatives
58 West 57 St., N. Y. C. Circle 6-4894

Al Nappe
Expert dye transfer retouching
17 E. 48 St., NYC Wells 1-8147; PL 5-3573

Rhina Studios
Transparency retouching
201 East 38th St., N.Y.C. LE 2-6125

Frank Van Steen
Color Retouching.
370 Lexington Ave., N. Y. C. LE 2-6515

Donald Van Vort
Flexichrome, Dye Transfer, Carbro and B&W
133 E. 40 St., N. Y. C. MU 5-3788

SALES PRESENTATIONS

Wiener Studio
Charts • Posters • Slides • Hand Lettering
12 East 37 St., N. Y. C. MU 6-0656

SERVICES

Ways' Standard Viewers
For viewing color in transparencies correctly
William P. Way Chappaqua, N. Y.

SILK SCREEN PROCESS

Jaysee Display Advertising, Inc.
Quality reproduction. Posters and displays.
12 E. 12th St., N. Y. 3 OR 5-7280

Masta Displays Inc.
20 years leadership in silk screened
posters and displays
230 W. 17th St., N. Y. C. CH 2-3717

STOCK PHOTOS

John Staby
Agricultural photos for advertising. Farm animals,
poultry, crops, etc. Write, stating your needs. A
selection will be submitted.
122 W. Hazeltine Ave. Kenmore 17, N. Y.
call Plaza 9-7722

Underwood & Underwood News Photos
3,000,000 photos on all subjects: Historic, Per-
sonalities, Industrial, Geographical, etc. Send for
our free listing.
3 W. 46th St., N. Y. 36 JUDson 6-5910

TELEVISION SERVICES

National Studios
Hot Press, Slides, Telaps, Animatics, etc.
145 W. 45th St., NY 36, NY JUDson 2-1920

TYPOGRAPHY

M. J. Baumwell
Typography for artists
7 West 45 St. JUDson 6-3070

The Composing Room, Inc.
Advertising Typographers
130 W. 46 St., N. Y. JUDson 2-0100

classified

ART STUDIO, medium sized, midtown NYC, well-
known—desires merger with 1 or more studios—
good plan will save and make more money imme-
diately. Also interested in SALESMAN with ac-
counts who wants to realize more for his effort as
equal partner. Box 1003, AD&SN, 43 E. 49 St.,
NYC 17.

Photo-retoucher, own studio, well-known, wishes
to form **STUDIO GROUP WITH ARTISTS** special-
izing in other fields. Box 1001, AD&SN, 43
E. 49 St., NYC 17.

WANTED—EXCELLENT DESIGNER layout man with
good knowledge of Typography—Under 35—
Write Experience and type of accounts worked
on. Do not send samples. Salary open. Indian-
apolis. Box 1002, AD&SN, 43 E. 49 St., NYC.

ARTIST, free lance, must have own accounts.
Good layouts, spots. Offer private office in small,
busy ad agency in exchange for 10 hrs. work
monthly. All additional work at \$4 hr. Kashins
Adv., MU 3-9766.

ARTISTS' SPACE IN FILM STUDIO, completely air
conditioned. Special consideration given to
letterers, airbrushers and cartoonists who could
be used on free lance basis. Excellent location,
reasonable rent. Weekdays, JU 2-2160.

WE NEED A COMBINATION ILLUSTRATOR-LAYOUT ARTIST

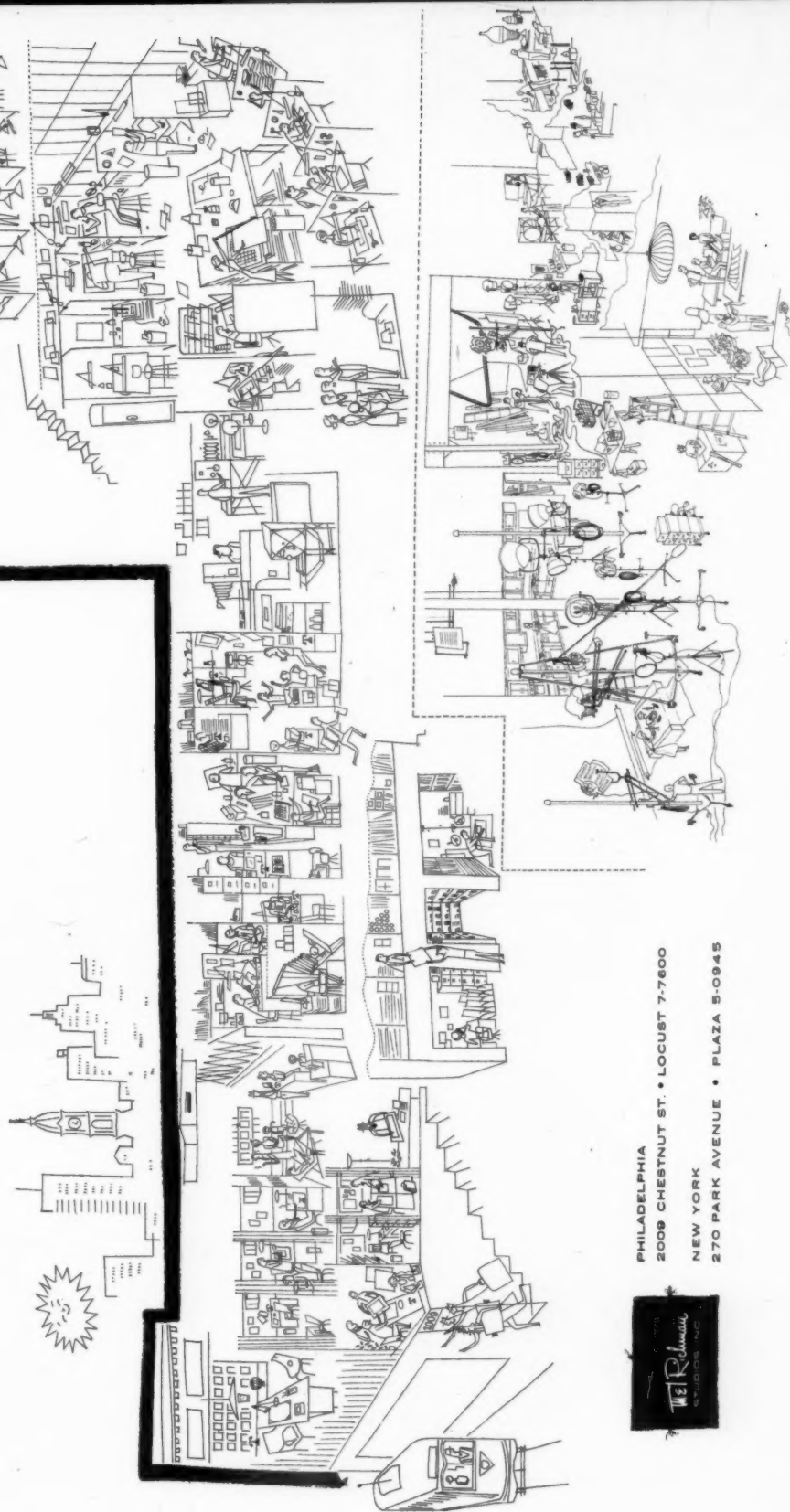
Must be able to do modern layout and fin-
ished illustration with emphasis on good
figure work. Should have flair for Industrial
Advertising. Permanent position in 3-man
Art Department. Excellent working con-
ditions. Opportunity to grow with progressive,
well established agency. Send samples (will
be returned) and salary requirements—also
when available.

Paul Locke Advertising, Inc.
216 West 4th St., Tulsa, Oklahoma

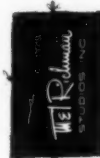
Mayshark & Keyes Inc.
125 WEST 45TH STREET NEW YORK 36, N.Y.
COLUMBUS 5-6461-2

keeping pace with progress!

78 individual creative talents working as an organization
to fulfill the needs of today's business



PHILADELPHIA
2009 CHESTNUT ST. • LOCUST 7-7800
NEW YORK
270 PARK AVENUE • PLAZA 5-0945



Observed in the best circles...



Bob Peak

old hickory distilling company

alexander e. chaite studios, inc.

Plaza 7-3131 - 35 west 56th street, new york 19, n.y.